

by Dana Stevens

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A woman's voice. Soft, desperate....

WOMAN'S VOICE

I don't...I don't really pray
but...I don't know what else...
if you could just...help me out
here, I promise...

FADE IN

INT. CHILD'S ROOM - NIGHT

Walls painted with forest animals, fairies and
unicorns.

A MAN sits on a very small wooden chair. Shaggy hair.
A dark raincoat. Heavy boots.

THE WOMAN'S VOICE continues.

WOMAN'S VOICE

One, oh, five. One hundred and
five?...oh my god...okay...run a
bath, call the doctor, run a
bath, get her in the bath...

A WOMAN moves into frame. She is NOT SPEAKING, but we
can HEAR her voice.

WOMAN'S VOICE

Dr. Carter, 655-...he won't be
there...

She passes quickly in front of the Man and out of the
room. He remains seated. He HEARS faucets squeak on,
water thundering in an empty bathtub. The WOMAN
returns.

WOMAN'S VOICE

...thermometer what is a
thermometer, mercury, how does
it even work maybe I can page
him, Susan, Susie, Mommy's here.

IN A TWIN BED, a little girl lies, shivering. The Woman
speaks.

WOMAN

Susan, Mommy needs you to get
up.

SUSAN

Cold, Mommy...

(CONTINUED)

CONTINUED:

The mother pulls the girl from her bed and carries her out, past the MAN in the chair, who is still unmoving. He can HEAR the mother putting her daughter in the bath.

SUSAN'S VOICE

Cold!!!

WOMAN'S VOICE

It just feels cold because
you're so hot...Susan...Susan!

INT. CAR - NIGHT

The mother driving, fast. Her lips don't move, but her voice is audible...

WOMAN'S VOICE

The day she was born...she
looked like an alien, a tiny...
walnut, THE LIGHT IS GREEN, IT'S
GREEN YOU IDIOT!!!!...she'll be
alright, it's just a little
fever.

(very clear)

Please help my little girl...

IN THE SEAT BESIDE HER

The MAN in the raincoat sits next to Susan. Stroking her brow.

INT. HOSPITAL CORRIDOR - NIGHT

The mother, doctors, nurses. The Man in the raincoat.
The little girl on a gurney.

DOCTOR

Has she been disoriented,
confused?

MOTHER

She said she saw a man in her
bedroom.

SUSAN

Someone's out there.

(CONTINUED)

CONTINUED:

3.

The little girl smiles at the Man in the raincoat. He smiles back.

SUSAN

Are you cold?

They wheel the girl into a room. The Man in the raincoat waits outside.

Susan's face is covered with an oxygen mask. The nurses hover over her until she is COMPLETELY OBSCURED.

The voices and beeping machines fade under the sound of her labored breathing...and then...that stops as well. IN SILENCE we see the doctors working frantically.

ACROSS THE ROOM, the Man in the raincoat is no longer alone. SUSAN, the little girl, stands with him. She looks up at him.

SUSAN

Are you God?

MAN

No. My name is Seth.

SUSAN

Where are we going?

MAN

Home.

SUSAN

Can Mommy come?

SETH

No.

SUSAN

She won't understand.

SETH

She will, someday.

He holds out his hand. She takes it. He leads her away, as the edges of what is familiar in the hospital corridor become fuzzy, suffused with light...

SETH

Can I ask you something?

SUSAN

Okay.

(CONTINUED)

CONTINUED: (2)

SETH
What did you like best?

SUSAN
(thinking)
Pajamas.

EXT. HAZY SKY

Pale with the morning sun. Seth and a friend in similar dress, CASSIEL, are outlined against it.

CASSIEL
Pajamas?

Seth reads from a small spiral notebook.

SETH
Flannel. With feet.

Cassiel reads from his spiral notebook.

CASSIEL
Yesterday. Sunrise at 6:18,
sunset at 7:33. A mechanic
hummed show tunes all morning
for no reason.

SETH
A man gave his girlfriend a box
of crackerjacks. Inside the
envelope containing the toy
surprise she found a diamond
engagement ring.

CASSIEL
The envelope was sealed?

SETH
Like it came from the factory.

CASSIEL
Nice. (reads) A busy man turned
back in the doorway and took his
child in his arms.

SETH
A man touched a woman's bare
skin, quite by accident, but it
made her turn and look at him in
such a way...

(CONTINUED)

CONTINUED:

Seth holds the book open, remembering.

SETH

Don't you ever wonder what that
would be like? Touch?

CASSIEL

No.

SETH

Yes you do.

*
*
*

WIDE SHOT. Seth and Cassiel are sitting on a green
FREEWAY SIGN. Their legs swing down over the
opalescent reflective paint reading 10, Downtown Los
Angeles.

Below them, morning traffic moves at a crawl through
the city, clogging the air with yellow smog... the mass
of cars is five lanes wide and stretched for MILES.

INT. CARS

We move past them, seeing in the windows, HEARING
THOUGHTS... A man leans his elbow on the door, his head
in his hand.

MAN'S VOICE

...I don't want it every night
just...twice a week, the
occasional Sunday morning...

A woman puts on her make-up in the rear-view mirror.

WOMAN'S VOICE

...blue eyes, like my father...I
think. Yes...no. What color are
my father's eyes?

A foreign visitor in a rental car.

FOREIGN MAN

Twenty minutes, twenty minutes,
everything in this damn city is
twenty minutes, it's never
twenty minutes...

PASSENGERS stare out the window of a bus.

INT. BUS

Moving down the aisle. Hearing thoughts. A black
teenage boy:

(CONTINUED)

CONTINUED:

TEENAGE BOY

The length of the side equals
the square of the hypoteneuse...

A balding middle-aged man:

MIDDLE-AGED MAN'S VOICE

Cocoa Puffs and Frosted Flakes,
no wonder the kid is hyper-
active! Feed him some Cream of
Wheat!

An older woman in a fast food uniform. *

OLDER WOMAN (VO) *

...I'm in a bubble, looking out,
and no one, no one ever...the
phone never rings... *

Seth places a hand on her shoulder as he passes. the
despair on her face seems to lift. She looks around
her, at the faces nearby. *

OLDER WOMAN (VO) *

But I'm here. And she's here.
Everyday, that man. We're all
going somewhere. *

Seth smiles, passing, the sound of a SIREN catching his
attention. *

OUT THE WINDOW

A PARAMEDIC TRUCK speeds by on the gravelly shoulder.
The ambulance takes an offramp. A DILAPIDATED HI-RISE,
windows blackened and boarded, looms in the distance.

INT. OLD BUILDING

Dark pin-pricks of sunlight barely filter through
cracks in the painted windows... PARAMEDICS with
FLASHLIGHTS move down a hallway, led by a young,
immigrant, speaking in Vietnamese.

Sounds of hard, swift breathing, a woman in pain,
whimpering, as the flashlights approach, illuminating

FLASH...a huge, rounded, smooth mound of pregnant
stomach...the sweating face of a woman in labor, and,
close to her face, murmuring a steady stream of comfort
in perfect Vietnamese...SETH.

(CONTINUED)

CONTINUED:

SETH
(in Vietnamese)
Breathe, good, it's alright...

The flashlight flares out and becomes...

EXT. TWILIGHT SKY

The landing lights on a jumbo jet. It flies close to the ground, passing between... A ROW OF RAISED LANDING STRIP LIGHTS. We can make out the forms of ANGELS standing amongst them.

CUT TO:

A SLIGHTLY DISTANT VIEW OF THE SAME PLANE

The camera pulls back to reveal SETH standing in...

INT. AIR TRAFFIC CONTROL TOWER

The room is full of complex equipment, tension and smoke; the CONSTANT CHATTER of voices... Seth and Cassiel now drift amongst the men. A controller fights fatigue.

CONTROLLER
(v.o.)
...I just, I don't know what the
rules are. Do I call her again?
Is that too clingy? Jesus, I'm
forty-five years old.

SETH touches his shoulder. The controller snaps to...

CONTROLLER
(aloud)
National 595 heavy, slow
immediately to match preceding
aircraft, over.

EXT. CEMETARY - GRAY MORNING

Many people at a funeral. A small mahogany coffin is lowered into the earth. SUSAN'S MOTHER stands sobbing at the edge of the burial ground. Seth and Cassiel are among them, UNSEEN by the mourners.

(CONTINUED)

CONTINUED:

SETH
I never get used to it.

CASSIEL
What?

SETH
The crying.

Seth studies the Mother; her eyes red, her face
clenched in grief.

SETH
She just keeps thinking, why?
Why did this happen?

CASSIEL
It happens when it happens.
They're called to heaven. Their
number's up. That's what they
say.

Seth watches a tear roll down the mother's cheek.

SETH
What do you think it feels like?

CASSIEL
Not good.

SETH
But they cry when they're happy
too.

CUT TO:

BOOTS WALKING...Seth and Cassiel leave NO FOOTPRINTS in
the sand.

SETH
The little girl asked me if she
could be an angel.

CASSIEL
They all want wings.

SETH
I never know what to say.

CASSIEL
Just tell her the truth. She
can't be an angel. We're not
human. We were never human.

(CONTINUED)

CONTINUED: (2)

They reach a wooden plank, painted long ago with a light shade of blue. They walk up the plank.

SETH

What if I just...make her a little pair of wings out of paper?

*
*
*
*

CASSIEL

Tell her the truth.

*
*

SETH

I told her.

*

They pass a sign that reads "No Lifeguard on Duty."

CASSIEL

How did she take it?

SETH

She said what good would wings be if you couldn't feel the wind on your face.

They come around a corner as the shot widens, revealing:

THE BEACH AT SUNSET

Pink-tinged waves crash against the shore. Seth and Cassiel stand on a weather-beaten LIFEGUARD HUTCH. Wind blows, flapping their coats like wings.

The sun sinks, blazing orange, toward the water. And as it moves ever closer, a sound seems to grow, a low, rumbling chord that would set mortal bones humming...

Camera PULLS BACK...More angels. Standing on every lifeguard tower on every beach in the distance, like crows, coming together in unison to witness the movement of the planet.

*

ON SETH'S FACE...an expression of utter peace.

CUT TO:

*

EXT. ROAD

A JACKHAMMER pounding the ground in the early morning. Workmen busting up the asphalt, a lane closed on the road, traffic snarled, people honking, shouting, "go

(CONTINUED)

CONTINUED:

around, go around!" Just when it seems no one will get anywhere...

A WOMAN SAILS BY...her figure glides above the long line of cars, floating almost as if she were flying. This is MAGGIE RICE. She clears the last car, coming to the intersection, and we see she is...

ON A BICYCLE, her legs pumping gracefully...she hits the light just as it turns green...

FROM ABOVE we follow her as she negotiates the downtown traffic. An ambulance overtakes her. She follows it, swinging into A LARGE HOSPITAL PARKING LOT.

EXT. L.A. MISSION HOSPITAL - DAY

Maggie rides past an industrial laundry truck, workmen unloading shrink-wrapped bales of towels and sheets into an open MAINTENANCE DOOR...which she RIDES RIGHT THROUGH.

IN THE BOWELS OF THE HOSPITAL

She pedals down the wide concrete corridors, lined with pipes and thrumming machinery. At the end of the hall she locks her bike on a pipe.

INT. HOSPITAL

Maggie follows a circuit she knows well. Through the sparsely populated hospital laundry, out into A HALLWAY...where she turns left and seems to be heading toward a bank of elevators where several DOCTORS are talking...

DOCTOR

So he says, the good news is,
your wife will live, the bad
news is, you have to water her
twice a day.

Maggie veers RIGHT, opening a door to a STAIRWELL.

INT. FIFTH FLOOR HALLWAY

She emerges from the stairwell, walks down the hall. She checks her watch, SIDESTEPS a MEDS CART just as it emerges from a doorway, and turns left, into...

A LOCKER ROOM

Quick, close shots...the drawstring of a pair of scrubs pulled tight across her waist...her feet shoving quickly into a pair of plastic clogs...

INT. O.R. SCRUB ROOM

Maggie and her SURGICAL FELLOW, a surgeon in his last years of training, look at a screen showing moving x-rays of A HEART. Through a window, we can see a PATIENT lying on the table, being prepared for surgery.

MAGGIE

What do we got?

FELLOW

Fifty year old male, had a huge infarct this morning, collapsed while jogging. Paramedics resuscitated him, but his EKG's pretty ugly. CK's were sky high, looks like he's going into shock. The cath shows severe three vessel disease.

MAGGIE

Maybe more. Who cathed him?

*

FELLOW

Rosenberg.

MAGGIE

Brother. I'll be right in.

FELLOW

...he wants to meet you.

Surprise, a hint of reluctance in Maggie's face.

INT. HOSPITAL OPERATING ROOM

A fit-looking man in his fifties lies on the operating table, an IV dripping into his arm.

As Maggie enters, the ANESTHESIOLOGIST throws her a look that says "he's pretty out of it."

(CONTINUED)

CONTINUED:

She leans over the patient. He opens his eyes. Looks at her, too drugged to speak.

Maggie's eyes lock with his. There is a searching quality to his gaze...not pleading, but a desire for connection. It unsettles her. Maggie nods, almost imperceptibly, then watches as his eyes flutter closed.

INT. SCRUB ROOM - TIGHT SHOTS ON MAGGIE:

Tying A MASK around her face. Donning a headband with a LIGHT on it. Putting on a pair of thick, BLACK-RIMMED GLASSES called loupes, M. RICE, M.D. printed on the stem. WATER STEAMING UP around her as she washes her hands and arms. She turns, her hands dripping, and walks into...

INT. O.R.

Where her assistant, HECTOR, a wiry hispanic man, hands her a towel. She pats the towel twice.

HECTOR

You're not gonna like it.
Vein's small.

MAGGIE

Hector. It's not the size, it's
what you do with it.

He gives her a look. There is a warm familiarity between them. She holds up her hands. He snaps rubber gloves onto her. Another nurse slips a smock onto her and ties it in the back.

LATER...A MONITOR above the patient shows five lines pulsing in jagged tune with the heart.

MAGGIE

Give heparin.

TECHNICIAN

Heparin going in.

MAGGIE

Watch the pressure.

Her slender, rubber-gloved hands reach in and insert clear tubes called cannulas into the heart muscle.

(CONTINUED)

CONTINUED:

MAGGIE

We're just gonna cool to 32 today.

(pause)

Okay, let's go on...

We follow a tube leading from the patient to the HEART LUNG MACHINE. The PERFUSIONIST sits on a stool, monitoring it. The machine begins pumping the patient's blood...

PERFUSIONIST

Cardiopulmonary bypass on at 8:37.

MAGGIE

Flush your plege...

PERFUSIONIST

Flushing...

MAGGIE

Good. Clamp.

Maggie takes a silver clamp and cuts off the flow of blood to the heart.

MAGGIE

Plege on.

THE EKG on the monitor slows... Hector hands her a silver pan of nearly frozen salt water. She POURS IT over the heart. The heart visibly stops beating...the room gets quieter... THE EKG goes flat.

MAGGIE

Sucker.

The fellow suctions away some of the salt water. Maggie slips her hand into the chest cavity and lifts the heart, HOLDING IT LOOSELY in the palm of her hand.

MAGGIE

Hooker.

The anesthesiologist looks through a massive collection of CD's on the lower shelf of his cart. Finds John Lee Hooker and slips it into his elaborate boom box. Music fills the room.

INT. OPERATING ROOM - SERIES OF SHOTS

ON A VEIN in a tray being carried over to Maggie at the table.

MAGGIE

Graft.

Hector hands her the tray. The vein is small. She raises her eyebrows, tossing a look to Hector. Only their expressive eyes are visible over the masks.

ON THE NEEDLE TRAY, Hector preparing the instruments, placing one of the impossibly tiny needles in a forceps.

ON MAGGIE STITCHING...her work is incredibly complex; a beautiful, abstract architecture of crossed lines. She works very close to her FELLOW, head to head. They have a constant murmured conversation.

MAGGIE

...he decided to go with Dr. Wu.
Didn't like the idea of a sweet
little girl from Vermont poking
around in his ventricles.

She points something out to the Fellow.

MAGGIE

(re: heart)
Nice LAD. That's where the
cheesburger's deposited.

FELLOW

My kid started walking. Three
unassisted steps...

MAGGIE

You get it on video?

FELLOW

I wasn't even there.

MAGGIE

Ooh, you failed as a father...
(to Perfusionist)
Retrograde on...

ON THE ANESTHESIOLOGIST...who finishes reading People Magazine and dumps it into a Bio Hazard bag.

Time passes...

(CONTINUED)

CONTINUED:

ON THE HEART...as Maggie takes the clamp off.

MAGGIE

Clamp off. What's the temp?

PERFUSIONIST

37.

MAGGIE

Okay, let's come off.

ON THE HEART-LUNG MACHINE...slowing to a stop.

PERFUSIONIST

Half-flow. You're off.

Doctors and nurses look to the monitors, to the heart...this is the most dangerous moment of the delicate surgery...

ON THE HEART...as it slowly resumes beating on its own. On the EKG machine...THE PULSING RESUMES...even, jagged lines make their upward motion at regular intervals. Success.

Maggie throws a look to the ANESTHESIOLOGIST. He knows what she wants. Closing music. He pops in a new CD...John Lee Hooker blares out with a down and dirty rendition of "I Left My Heart in San Francisco."

INT. O.R. - LATER

CLOSING THE CHEST; the Fellow doing the work, Maggie supervising.

Nurses and technicians take notes. Hector is putting away the equipment. The Perfusionist dismantles the heart-lung machine.

HECTOR

Shit.

MAGGIE

What are you missing?

HECTOR

Sponge.

Everyone FREEZES. The Fellow looks at the chest he has JUST SEWN UP.

FELLOW

Bummer.

(CONTINUED)

CONTINUED:

Maggie gives him a sharp look. Everyone starts searching the room, the floor, the trays, underneath the patient. A nurse finds a GAUZE on the floor below the gurney.

NURSE

Here it is.

Maggie straightens.

MAGGIE

Okay. Thank you everybody.
Watch his rhythm, he's going to
be irritable...

She walks toward the door, stopping at a trashcan to throw out her gloves. A nurse helps her off with her smock. She passes out of the room, tired, satisfied, completely oblivious to a new figure by the door, a man in a black raincoat...

IT IS SETH.

He watches her through the window as she lingers in the scrub room, pushing off her mask and washing the powder from her hands. She steps out of the scrub room and walks down the hall. She picks up a telephone on the wall and makes a call.

AT THE TABLE

An older NURSE talks to Hector.

CIRCULATING NURSE

She's getting good.

FELLOW

Getting an attitude, too.

CIRCULATING NURSE

Occupational hazard.

HECTOR

Can we have some real music,
please?

The anesthesiologist pops in some Salsa music.

They are laughing. SETH is watching them, a shadow of a smile on his face, and then... BEEP-BEEP-BEEP-BEEP...the EKG machine sounds an alarm...

(CONTINUED)

CONTINUED:

ANESTHESIOLOGIST

V-tac.

FELLOW

Christ. Paddles.

The crash cart is wheeled in. The Circulating Nurse runs to the door, throwing it open...

CIRCULATING NURSE

Dr. Rice!

Maggie, far down the hall, turns and looks, confused.

CUT TO:

THE MAN'S BODY JOLTING UPWARD

As the de-fibrillator pumps electricity into his chest. Maggie is back in. THE EKG MACHINE shows a frenzy of jagged lines.

MAGGIE

Kill the alarm.

ANESTHESIOLOGIST

V-fib. No pressure.

Hector is gloving Maggie again. She looks to the Perfusionist.

MAGGIE

Give Heparin. How long to go back on?

PERFUSIONIST

It'll take me twenty minutes to set up.

MAGGIE

(new attack)

Paddles on 200.

She grabs the defibrillator pads.

MAGGIE

Clear!

She presses the round voltage pads on his chest and... the man JOLTS.

FELLOW

No response.

(CONTINUED)

CONTINUED:

MAGGIE

Give three hundred of bretilium.

The Fellow begins doing CPR between shocks.

TECHNICIAN

Again...

MAGGIE

Clear!

FELLOW

Nada.

MAGGIE

I'm gonna open him.

She takes a scalpel and CUTS QUICKLY through the wires. Hector uses then retractor, shoves the chest open.

MAGGIE

Come on...

ANESTHESIOLOGIST

(to himself)

He's going...

She looks up, eyes fierce....they seem to bore right into SETH'S.

MAGGIE

He's not going anywhere.

The staff exchange looks, surprised at Maggie's outburst... Seth is shocked. Their eyes seem to meet, hold in space. It is a crystalline moment.

BEEEEEEEEEEEEEEEEEEEEEP...THE LINE GOES FLAT. The heart has stopped. Maggie PLUNGES her hands into the patient's chest, wrist-deep in blood and tissue...she finds his heart with her latex-covered fingers...she begins to massage it, gently, firmly...

MAGGIE

Come on, you can do it, come on...

THE PATIENT, in a hospital gown, stands on the other side of the room with Seth, watching his body on the table.

(CONTINUED)

CONTINUED: (2)

PATIENT

(to Seth)

Am I dead?

MAGGIE continues to massage the heart, far longer than anyone is comfortable with. We can hear her labored breath rasping through the surgical mask.

MAGGIE

(to the heart)

Don't do this to me...

CUT TO:

*

INT. HOSPITAL HALLWAY - DAY

Maggie, cleaned of blood and wearing fresh scrubs, walks down the shiny linoleum floor, approaching...

A HOSPITAL WAITING AREA, where a woman and her teenage son and daughter look up from their chairs...hopeful.

MAGGIE

Mrs. Balford?

MRS. BALFORD

Where's the doctor?

MAGGIE

I'm the doctor.

An awkward moment. Mrs. Balford is surprised...that she is young, that she is a woman.

MAGGIE

Doctor Rice. I operated on your husband.

MRS. BALFORD

How is he?

MAGGIE

...he didn't survive.

Mrs. Balford's face is a blank mask.

MRS. BALFORD

What?

MAGGIE

...we were able to restore the blood flow to the heart with the operation but...he developed a

(MORE)

(CONTINUED)

CONTINUED:

MAGGIE (cont'd)
lethal arrhythmia and we weren't
able to resuscitate him.

MRS. BALFORD
Oh my God. Oh my God.

And then the crying starts. Sudden, horrible sobs of shock and dismay. They are questioning..."How could this happen?" "I don't believe it..."

Maggie just stands there, weathering the storm.

INT. STAIRWELL - LATER

The heavy exit door pushes open. Maggie steps in, breathless from running, pushes the door shut behind her. She sits on the steps, her head in her hands.

MAGGIE
(v.o.)
On the table, on my table ...
I'm sorry...I'm sorry...

AT THE BOTTOM OF THE LANDING

Seth stands, leaning against the wall, watching her. Listening to her thoughts.

MAGGIE
(v.o.)
What happened? What happened?
The graft occluded? What? It was
textbook. It was textbook.

*

Seth starts up the stairs toward her. She lifts her head. SHE IS CRYING.

HIS P.O.V. Wetness on her cheeks...

MAGGIE'S VOICE
The room got so big. And I was
so small. How did I get so
small?

SETH STOPS DIRECTLY IN FRONT OF HER.

She doesn't see him. He crouches down to her level. Passes a hand in front of her face. NO REACTION.

(CONTINUED)

CONTINUED:

MAGGIE'S VOICE

I should have gone back on. I
should have massaged longer.
I lost it.

*
*

Seth places his HANDS on top of hers, in her lap.

MAGGIE'S VOICE

I lost it.

*

She begins to cry again. She lifts her hands, knocking his away, and brings them to her face. SETH is perplexed. She looks up. THEIR FACES ARE SO CLOSE...but her eyes see nothing.

EXT. LOS FELIZ STREETS - LATE AFTERNOON

FROM A VANTAGE POINT SLIGHTLY ABOVE HER...we follow Maggie as she pumps painfully slowly up a steep hill, her face set, temples wet with sweat.

EXT. SPANISH DUPLEX

Maggie lets herself in the door of the upper apartment.

INT. DUPLEX

She sets down her things. Calls out.

MAGGIE

Earl? Earl?

A DOG is there to greet her. A big yellow mutt.

MAGGIE

Earl, hey buddy...

We see tears come to her eyes as she pets his smooth, loving face. The camera swings round...

SETH stands in the foyer with them.

EXT. PARK - TWILIGHT

A dark blue light is still left in the sky. Maggie and her dog are two silhouettes in the grass.

Maggie brushes the last traces of tears from her cheeks. Throws the ball for Earl. He runs after it.

(CONTINUED)

CONTINUED:

She watches him, clapping for his return. He heads back, full-tilt, and runs right past her, making a bee-line straight toward...

SETH, who stands apart from them. The dog screeches to a halt and DROPS THE BALL directly in front of him. Earl sits, looking up at him, wagging his tail.

MAGGIE looks perplexed.

HER P.O.V. The dog is sitting in front of no one.

MAGGIE
Earl, I'm over here.

Earl picks up the ball and begins to frolick around his invisible playmate. Maggie shakes her head.

CUT TO:

INT. MAGGIE'S BATHROOM

A TUB FILLING WITH STEAMING WATER...Seth looks at the water rushing from the tap. Sticks his hand in the water...waits, a long time...to feel something.

Maggie is suddenly next to him, testing the water...she YANKS her hand back. The water is scalding hot. She adjusts the levels. Leaves. Seth follows her into...

THE BEDROOM. It is a messy, lived-in room, piles of books on the floor, clothes in a heap on a chair.

MAGGIE
(v.o.)
The Queen ordered the huntsman
to bring back Snow White's heart
in a box.

She PULLS OFF HER SHIRT.

MAGGIE
What kind of bullshit fairy tale
is that?

She walks back toward the bathroom...Seth STEPS ASIDE, giving her no opportunity to sense his presence.

Seth waits. She doesn't come back. We can HEAR her sigh as she gets in the hot bath.

(CONTINUED)

CONTINUED:

After a moment, Seth turns to follow, but just as he is about to enter the warm, steaming inner sanctum... CASSIEL steps into the doorway.

CASSIEL
What are you doing?

Seth stares at him blankly.

SETH
I don't know.

INT. CONVENIENCE STORE - NIGHT

CLOSE ON THE SECURITY MONITOR in the corner, running a fish-eye view of the store as we PAN DOWN to reveal... *

SETH AND CASSIEL strolling down the aisles, unseen by the camera. *

SETH
Have you ever been seen, Cassiel?

CASSIEL
You're looking at me.

SETH
Not by me. Or the delirious. Or the dying. Have you ever been seen...like you were a man?

CASSIEL
In a diner, once, a blind woman turned to me all of a sudden and asked to pass the mustard. *

They have to stop to avoid a teenage kid opening the door to the cooler. *

SETH
But she was blind. *

CASSIEL
But she knew I was there... *

SETH
That doctor looked me in the eyes. In the operating room, she looked right at me. *

(CONTINUED)

CONTINUED:

CASSIEL

She didn't see you.

The kid leaves.

*

CASSIEL

She can't see you, Seth. No one
can see you unless you want them
to.

SETH

And if I want her to?

It feels like a dangerous question.

CASSIEL

Why would you want her to?

SETH

...to help her.

Shouting interrupts them as they come around a corner
to see...

*

*

The TEENAGE KID has pulled out a GUN and is holding it
on a frightened clerk.

*

*

NERVOUS ROBBER

Open it, open it!

*

*

He whirls, waving the gun at frightened patrons.

*

NERVOUS ROBBER

Get down! Everybody down!

*

*

People start hitting the deck as Seth and Cassiel make
their way toward the robber and the clerk. We hear a
whispered murmur of frightened thoughts, some in
Spanish...

*

*

*

*

THOUGHTS (VARIOUS)

...give him the money...my
daughter at home...I should have
gone to Ralph's...

*

*

*

*

The Robber and the clerk are locked in a shouting
match, the clerk trying to comply, piling money into a
paper bag, the Robber holding the gun on him with a
shaking hand.

*

*

*

*

NERVOUS ROBBER

Do it! Do it!

(CONTINUED)

CONTINUED: (2)

CLERK
I'm doing it!

NERVOUS ROBBER
Where's the rest!!

CLERK
We don't keep it here, I'm
telling you!

Seth and Cassiel arrive at the counter. One stands
with the robber, the other with the clerk.

CLERK
(voice over)
I never saw the Grand Canyon. I
never told her I loved her.

NERVOUS ROBBER
(voice over)
What am I doing? Just be cool,
be cool...

Seth and Cassiel touch the men. The Clerk finally
speaks, holding out a bag.

CLERK
Be cool, man, be cool.

The kid takes the bag and runs out. Sirens approach in
the distance. The tension releases.

Cassiel and Seth's eyes meet.

CASSIEL
They don't need to see you.

CUT TO:

AN EMPTY O.R. ROOM - EARLY MORNING

Darkness. We HEAR a door opening. A switch turns on:

A single large light shines over the operating table,
covered with sheets, prepared for surgery. MAGGIE
stands alone in the room. On stage in an empty
theatre. She is ashen, unwell. She looks up, feeling
her aloneness and then...

(CONTINUED)

CONTINUED:

CIRCULATING NURSE
You're early.

She JUMPS, startled.

INT. LOCKER ROOM TOILET - DAY

Maggie hugs the toilet, throwing up.

INT. O.R.

Maggie steps in as...

THE ANESTHESIOLOGIST is wheelint his cart OUT OF THE ROOM. Nurses are peeling the sheets from the table.

Maggie's fellow, BRIAN, is scribbling on a chart.

MAGGIE
What's going on?

Brian looks a little nervous.

BRIAN
Uh, Ferris was looking for you.

He points with his pen toward the O.R. next door.
Maggie frowns, walks over.

IN THE NEIGHBORING O.R.

A patient is on the table, being dressed for surgery, a staff fully assembled.

A SURGEON, not yet masked, looks up at Maggie. This is Dr. JORDAN FERRIS, a senior surgeon at the hospital. He is handsome, forty-ish. He has the easy, fluid masculinity of the prematurely successful.

MAGGIE
Are you stealing my
anesthesiologist?

JORDAN
No.

MAGGIE
I have a mitral valve to do.

JORDAN
They cancelled it.

(CONTINUED)

CONTINUED:

MAGGIE
Why are you telling me?

JORDAN
Sheffield was busy.

MAGGIE
He was chickenshit.

*

Some of the staff look up. Jordan lightly touches her arm and pushes her back into the

OTHER OPERATING ROOM

Empty now, except for...SETH, observing.

JORDAN
Maggie, you're sick.

MAGGIE
I'm not...

JORDAN
You're sick and you can't operate, and they rescheduled it for Monday. It's a single valve, it's no big deal.

MAGGIE
It's unprofessional. It embarrasses me in front of my staff.

Beat.

JORDAN
I saw the chart on Balford.

MAGGIE
What?

JORDAN
I'm on the committee, Maggie, it was on review.

She looks down.

JORDAN
It wasn't your fault.

MAGGIE
I know.

(CONTINUED)

CONTINUED: (2)

JORDAN

Then what's the problem?

MAGGIE

I kept going over and over it
last night, for hours...

JORDAN

Why didn't you call me?

Seth LOOKS UP. Jordan's voice has suddenly become
completely different. Tender.

MAGGIE

I never sleep when you stay
over.

JORDAN

You never sleep whether I stay
over or not.

Maggie slips her hat off.

MAGGIE

I don't want to turn to you for
everything.

JORDAN

You don't want to give me the
satisfaction?

MAGGIE

I want to figure it out for
myself.

(pause)

Besides, your head is already so
big they need two nurses to hold
it up.

Jordan smiles. So does Seth.

JORDAN

You know how you can tell a good
heart surgeon? He has a small
graveyard in the back of his
house. You know how you can
tell a great heart surgeon? He
has a big graveyard in the back
of his house.

MAGGIE

He was a jogger. He had a
family. He was taking his wife

(MORE)

(CONTINUED)

CONTINUED: (3)

MAGGIE (cont'd)
to Paris for their silver
anniversary.

JORDAN
Maggie. You put up a good fight.

MAGGIE
That's just it. We fight for
people's lives in here.

She looks at the empty room.

MAGGIE
Do you ever wonder...who it is
we're fighting with?

Jordan just looks at her.

MAGGIE
I'm crazy. I'm chemically
imbalanced...

JORDAN
You're tired. You make the
transition from training to
faculty, you have moments. I
did.

MAGGIE
What did you do?

JORDAN
I had an extra scotch before I
went to bed.

He picks up her hands.

JORDAN
Such small hands. What would I
do with hands like these?

MAGGIE
You'd be a better surgeon.

Jordan nods. There is a friendly competition here.

JORDAN
Don't ever lose that.

MAGGIE
What?

(CONTINUED)

CONTINUED: (4)

JORDAN

Your edge. The will to win. You lose that, you might as well go into orthopedics.

She sighs. Looks at him.

MAGGIE

Why don't orthopedists have good sex?

(off his look)

Cause they're always waiting for the swelling to go down.

JORDAN

You're good. You know it. There are maybe twenty women in the whole world who can do what you do. Just be patient. Be calm. Come in here Monday morning and get back on the horse.

A nurse from the neighboring O.R. peeks in.

NURSE

We need you, Doctor.

Both Maggie and Jordan look up, move to the door...but it is Jordan they want. An awkward moment. He goes back to work.

Maggie is left alone. Seth watches her.

EST. SHOT - DOWNTOWN L.A. DAY

An aerial shot, moving through Los Angeles. We see ANGELS walking in twos and threes on the rooftops of the skyscrapers.

INT. LIBRARY - DAY

The newly remodeled library is cavernous. We move through, accompanied by a constant MURMUR OF VOICES until we see:

ANGELS...everywhere. A figure in a raincoat stands or sits beside every person, reading their books, soaking up knowledge. There are more angels here than people.

(CONTINUED)

CONTINUED:

They find solace in the silence, lifetimes in the books.

SETH IS THERE, leaning over an OLD MAN, reading...

OLD MAN & SETH

(v.o.)

"...you knew there would always be a spring, as you knew the Seine would flow again after it was frozen. When the cold rains kept on and killed the spring, it was as though a young person had died for no reason."

The old man closes the book and, with some difficulty, struggles to get up. Seth helps him, pulling his chair back. The old man leaves.

Seth sits down in the chair, looks at the cover of the book...it is A MOVEABLE FEAST by Ernest Hemingway. Seth continues to read. CASSIEL, some distance away, watches him.

INT. MAGGIE'S BEDROOM - NIGHT

Maggie's eyes open. She looks over at the clock...3:17. Earl the dog, on the other pillow, snores softly, oblivious. Maggie looks around the room, illuminated by the moon.

SETH is sitting in a wicker chair in the corner, watching over her. Maggie doesn't see him. Earl does. He sits up. Gets off the bed.

MAGGIE

Earl?

Earl leaves. Maggie sits perfectly still, listening for a suspicious sound.

SETH

He lives on. In a good place.

Maggie gasps. She thinks she heard something. She fumbles with the lamp and FLICKS IT ON.

HER P.O.V. No one is there.

Maggie calms down. EARL comes back in the room...WITH HIS BALL, which he carries to the wicker chair and

(CONTINUED)

CONTINUED:

drops it with a thunk on the wood floor. It bounces twice.

Maggie leans back against the pillows. Rubs her eyes. She drinks water from a glass by her bed and sets it down on top of...

A BOOK. We can see its title on the spine...A MOVEABLE FEAST. Identifying call numbers from the L.A. Library.

Maggie turns out the light.

INT. HOSPITAL ROOM - DAY

NATHANIEL MESSINGER, fifty-ish, a big man with a barrel chest and a hula girl tattoo on his arm, lies in the bed eating BEN AND JERRY'S ICE CREAM out of a hand-packed tub.

His wife, TERESA, sweeps back the plastic privacy curtain...he stashes the ice cream BEHIND HIS BACK.

TERESA

Alright. They've rescheduled the operation for Monday.

MESSINGER

What happened yesterday?

TERESA

They had an intramural golf tournament. I don't know, who knows with these people?

MAGGIE enters the room, clipboard in hand.

MAGGIE

Good morning, Mr...Messinger.

She reads the name, pronouncing it with a hard "g."

TERESA

The g is soft. Like messenger.

MAGGIE

(to Messinger)
What is that on your lip?

MESSINGER

What, am I slobbering?

(CONTINUED)

CONTINUED:

He nervously wipes his mouth. Maggie comes to the bed. The sheets behind his back are showing moisture, a wet stain spreading where the ice cream is hidden.

She checks his chart.

MAGGIE

Let's remove this blanket...

He tries to stop her, but she peels the blanket back from the sheet and...

CLINK. A SPOON falls to the floor. Maggie bends to pick it up. She stares with hard eyes at Messinger.

MAGGIE

Sit forward please.

MESSINGER

Oh, Doc, I'm getting a pain.

Maggie pulls out the dripping, gooey container.

TERESA

Where did you get that?

MESSINGER

What am I? A prisoner?

TERESA

You want Ben and Jerry's or you want to get well?

MESSINGER

Maybe I could just have Jerry.

MAGGIE

This operation is a big deal. If you're going to continue to eat this way, you might as well skip it. Save yourself the thirty grand.

MESSINGER

Well, Doc, if you had performed the operation yesterday, like you were supposed to, I'd be sucking strained carrots through a straw in my arm. What the hell happened?

Maggie remains professional.

(CONTINUED)

CONTINUED: (2)

MAGGIE
Circumstances weren't optimum
for the procedure.

MESSINGER
I ain't the procedure. My
name's Nathan Messinger and I'm
sitting right here.

CUT TO:

HALLWAY

Seth. Maggie, walking, reading a chart. DOWN THE HALL,
MESSINGER'S WIFE is coming toward her. She ducks into a
closing ELEVATOR on her right. THE DOORS shut in Seth's
face. The numbers rise...

ON THE SIXTH FLOOR

The elevator opens. Maggie steps out. SETH is leaning
against a wall, waiting for her. He resumes his
following as she walks down the hall.

The sixth floor is pediatrics. More colorful, cheerful
...nurses in pants and sweaters, kids' handprints on
butcher paper lining the walls.

Maggie puts her hand on one...It ALMOST FITS. Seth
presses his to the prints in turn, curiously, his large
hand obscuring the children's prints.

Maggie continues on ahead, but Seth lingers, passing
room after room, looking inside...

HIS P.O.V. Sick children, some alone, some with
worried parents, but in every room...AN ANGEL IS THERE.
They look up, acknowledge Seth silently, as the
THOUGHTS of the children float by...

KIDS' VOICES
...ice cream...Mike Piazza...you
can be Barbie...
(singing)
"Do you know the muffin-man?"

Seth comes to the infant nursery. He sees Maggie
through the window, sitting on a stool amongst the
sleeping infants.

INT. INFANT NURSERY

Seth is inside now, with Maggie. WE HEAR a sound...a tidal sound, slightly musical, a mixture of singing and breathing. MAGGIE hears nothing. But the sense of calm, of reverence in the presence of so much young life is with her as well. She closes her eyes, breathing in.

Seth watches Maggie. He can't take his eyes off her. THE DOOR OPENS. A WOMAN DOCTOR enters.

WOMAN DOCTOR

Maggie?

MAGGIE

Hi Anne.

ANNE

What are you doing here?

Maggie tries to be business like.

MAGGIE

I had to run up to x-ray and I
thought I'd stop here and...
(losing her resolve)
...hide.

ANNE

From what?

Maggie shakes her head.

MAGGIE

I should have gone into
pediatrics.

ANNE

Nah. Every guy you meet is
either married or a Gyno. Never
date a man who knows more about
your vagina than you do.

One of the babies begins to cry. Anne goes to the crib and lifts him out.

ANNE

I know, pal, I know.

(to her)

Poor guy. Cries all the time.

(CONTINUED)

CONTINUED:

MAGGIE

What's wrong with him?

ANNE

He doesn't have insurance.

Maggie throws her a look.

ANNE

They found him in a dumpster
behind the House of Pies. We
worked him up the wazoo for
everything from drug exposure to
diabetes, cat scan, x-rays. We
got nothing.

Maggie warms the end of her stethoscope in her palm...

MAGGIE

May I?

Anne nods. Maggie listens to the baby's heartbeat.

MAGGIE

Do an ultra sound.

ANNE

You hear a murmur?

MAGGIE

No, but it's worth a shot.

ANNE

Okay. What are you hiding from?

Maggie meets her eyes.

MAGGIE

My patient's wife.

Anne puts the baby back in the crib.

MAGGIE

She wants me to tell her that
her husband will be okay. That I
have every confidence, and...

(pause)

...I don't. I don't. I suddenly
have this feeling that none of
this is in my hands anymore.
And if it isn't...if it isn't,
what do I do with that?

(CONTINUED)

CONTINUED: (2)

Seth watches Maggie, his face set in decision.

INT. DOCTOR'S LIBRARY - NIGHT

A single light illuminates Maggie as she pours over two big books about NEO-NATAL CARE. She rubs her eyes. Puts the books aside. Underneath there is a file. IN CLOSE-UP, we see the name on the file...MESSINGER.

INT. TWELFTH FLOOR

Maggie steps out of the elevator. IT IS LATE. She can hear the lights humming in the ceiling. There is no one at the nurse's station. Which is odd. Maggie plucks Messinger's chart from a file box on the wall.

She walks down the hallway, reading through it, turning right around a corner...AND STOPS.

HER P.O.V. A MAN stands in the hallway, just outside Messinger's door. He wears boots and a raincoat...

MAGGIE

Excuse me...

He turns. IT IS SETH. Their eyes meet. A long pause. Something about him makes her...pause.

MAGGIE

Are you a visitor?

SETH

...Yes.

They just look at each other for a moment.

MAGGIE

Visiting hours have been over since ten.

SETH

Why do they have that?

MAGGIE

What?

SETH

Hours. Doesn't it help the patient...to be visited?

(CONTINUED)

CONTINUED:

Maggie takes a few steps toward him.

MAGGIE
Who are you visiting? Mr.
Messinger?

SETH
Right now?

MAGGIE
Yes.

SETH
You.

They stand there, the ten feet between them filled with an energy both can feel. Maggie's blood runs. His eyes are so intense. So kind. They touch her in a deep way.

MAGGIE
I don't...need a visitor.

SETH
You're not ill?

MAGGIE
No. I'm one of the...doctors.

SETH
Are you in despair?

The question is so simple, so full of empathy...she is surprised, unnerved...the world seems to have shrunk to just this hallway.

MAGGIE
I lost a patient.

SETH
Did you do everything you could?

She pushes down a rise of emotion.

MAGGIE
I was holding his heart in my
hand when he died.

SETH
Then he wasn't alone.

MAGGIE
Yes he was.

(CONTINUED)

CONTINUED: (2)

SETH

People die.

MAGGIE

Not unless they ask me first.

SETH

People die when their bodies
give out.

MAGGIE

It's my job to keep their bodies
from giving out...or what am I
doing here?

SETH

It's not your fault, Maggie.

MAGGIE

I wanted him to live.

SETH

He is living. Just not the way
you think.

Beat.

MAGGIE

I don't believe in that.

SETH

Some things are true, whether
you believe in them or not.

MAGGIE

...how do you know my name?

He points to the I.D. tag clipped to her breast pocket.

MAGGIE

What's yours?

SETH

...Seth.

MAGGIE

Seth.

His name on her tongue sounds sweeter. Stranger.

(CONTINUED)

CONTINUED: (3)

MAGGIE

You better get out of here,
Seth, or security will think
you're a psych patient.

She smiles at him. A wonderful, warm smile that goes right to his core. She turns to go, walking down the hallway, her sneakers squeaking softly on the linoleum. She turns back...HE IS GONE.

INT. MAGGIE'S APARTMENT

She dumps her keys on the table in the foyer.

She pulls her badge off the breast pocket of her scrubs, is about to toss it as well when...she STOPS. She looks at the badge.

HER P.O.V. Her photo. Her name. Dr. Rice, Thoracic Surgery. Not Maggie. Not even Margaret.

She taps it on her hand.

INT. OPERATING ROOM - MONDAY MORNING

Maggie is operating on Messinger. Her concentration total. SETH is there, watching her work, listening to her thoughts.

MAGGIE

Sucker...
(v.o.singing)
"I am stuck on bandaid..."

She speaks to the Perfusionist.

MAGGIE

Where are we?

PERFUSIONIST

Down a liter...

MAGGIE

(v.o.)
"Cause bandaid's stuck on me..."
No dying now, Mr. Messinger.
Not until you give me Seth's
phone number.

(CONTINUED)

CONTINUED:

Seth LOOKS UP like he's been slapped in the face.

INT. O.R. - LATER

The surgery is a success. The team feels good about Maggie again. You can see it in their eyes. The Circulating Nurse helps Maggie off with her smock.

CIRCULATING NURSE

Nice case.

Maggie nods.

CUT TO:

INT. APARTMENT KITCHEN - NIGHT

Seth watches from just outside the doorway.

Earl the dog lays in the middle of the kitchen, watching Seth intently. Maggie is COOKING. It is a sensuous, effusive event. The kitchen is a mess of textures and scents. Maggie is totally absorbed in a sauce...fresh vegetables and herbs. Pasta bubbles on the stove.

ON THE COUNTER...A small television plays an old episode of "Star Trek"

*

MAGGIE (V.O)

Basil, oregano..."

She sets two place mats on the little dinette table. She lights a candle.

Seth frowns. Looks toward the front door, wondering who will be joining her.

She sets her plate at the little kitchen table, across from the other placemat. She then goes to the counter, lifts the small portable television and carries it over to the table, putting it ON TOP OF THE SECOND PLACEMAT.

Maggie sits directly across from it, eating her meal. Watches Star Trek. Spock is getting hit with magic spores and falling in love. She laughs. Really genuinely.

*

*

INT. APARTMENT - NIGHT

Maggie soaks in a steaming bath. A beer, beading with moisture, sits on the floor beside her. She takes a drink. Leans her hot forehead against the cool bottle.

MAGGIE (V.O.)

Those eyes...the way he looked
right...right down into me...
What kind of a name is Seth?

OUTSIDE THE DOOR, Seth leans there, listening.

INT. BATHROOM - LATER

Seth stands next to Maggie at the sink as she combs her hair. Watches each smooth stroke. She looks at herself in the mirror.

Seth is not there.

SETH stares at the reflection in the mirror, containing only her. It seems significant, somehow. He feels so with her. But he remains forever outside the frame.

INT. BEDROOM - NIGHT

Maggie sits on the bed, her hand on her neck, still lost in thoughts of Seth...she lays down.

Seth is on the other side of the bed. Up on his elbow. He watches her. He raises a finger over her head, it hovers there, near her temple, this close to landing.

It is a gesture of FAREWELL.

EXT. MULHOLLAND DRIVE - NIGHT

A beat-up Datsun parked by the side of the road. The valley glitters beyond like a carpet of stars.

Just over the rise, we find two young lovers sitting on the grass, a blanket wrapped around them. SETH stands behind them, watching as they kiss passionately.

He comes to sit beside them. They stop kissing. Gaze out, their heads tilting toward each other, leaning plaintively. Seth gives it a try, tilting his head onto the girl's shoulder.

(CONTINUED)

CONTINUED:

INT. MAGGIE'S APARTMENT - SAME NIGHT

Maggie in bed. Her eyes open. She is awake, she looks at the clock...3:14. She sighs. She looks at the ceiling for a moment, then back to the clock. She sits up. Turns on the light. Earl, beside her, snores right through it.

Maggie reaches for her glass of water, but then...she sees something.

The Hemingway book. "A Moveable Feast."

She picks it up curiously. Opens it to read.

EXT. LIFEGUARD STAND - SUNRISE

The angels have come; the low, humming chord fills the air...

SETH stands there, listening, closing his eyes, but something is different now...his mind has wandered.

The wind blows. He opens his eyes. Holds out a hand, as if he could touch it. But he feels nothing.

Cassiel stands beside him, watching him.

INT. SEMI TRUCK - LATE AFTERNOON

A TRUCKER eats a Big Mac and barrels down the Interstate. Seth and Cassiel sit beside him. They ride in silence. Seth looks at the Trucker.

SETH

That's going to give you a heart attack. The LAD. That's where the cheeseburger's deposited.

Beat. Cassiel looks at him strangely.

SETH

You know what makes him run? A heart. Big as a fist. Big as two fists. Pumping for that entire body. He's gonna need 300 of bretillium.

(CONTINUED)

CONTINUED:

CASSIEL
Are you alright?

SETH
I don't get it.

CASSIEL
What?

SETH
Why does the trucker get to live
and the jogger...and the little
girl, six years old... why do
they have to die?

CASSIEL
What do you mean why?

SETH
Why?

CASSIEL
Their number is up, they're
called to heaven, that's how
humans say it.

SETH
A child? Sorry, little girl who
loves pajamas and never got to
see the Grand Canyon or drink
scotch or be kissed, your number
is up. I don't get that. She
could have...she could have seen
a little more.

Beat. Cassiel finally puts it together.

CASSIEL
You said goodbye to the doctor,
didn't you?

Seth nods.

The Trucker is looking down, his eyes off the road,
digging in his McDonald's bag for his french fries...

CASSIEL
There's something to love in all
of them. Even this guy. There's
something.

The Trucker SPILLS his fries. He strains to reach them.

(CONTINUED)

CONTINUED: (2)

CASSIEL
You have to look hard, but...

The truck is DRIFTING into the oncoming lane where a souped-up MERCURY is racing toward it....

Seth and Cassiel turn their heads in unison to the truck driver, watching, waiting...

At the last moment, the Trucker LOOKS UP, gasps. He grabs the wheel and CRANKS IT...

EXT. ROAD

The huge semi truck JACK-KNIFES with a jerking motion. The trailer of the truck is sweeping toward the terrified Mercury driver, who SLAMS ON THE BRAKES...

INT. TRUCK

The Trucker TURNS INTO THE SKID...recovering control.

EXT. ROAD

The truck's trailer lists back into line just as the Mercury goes spinning into a 360 and stops, unharmed, in the middle of the desert highway.

INT. TRUCK

Seth and Cassiel hang on. The truck SCREECHES to a stop by the side of the road. The Trucker is still panicked, hyperventilating. Seth touches his shoulder. The Trucker VISIBLY CALMS.

TRUCKER
Holy Fuck.

CASSIEL
We like to call it a helping hand.

CUT TO:

INT. HOSPITAL - DAY

Maggie is walking along a corridor, a brightness in her step. She passes her Fellow, his face knit in consternation.

(CONTINUED)

CONTINUED:

MAGGIE

Hi.

He looks up out of his worry, surprised.

FELLOW

Hi...

EXT. HOSPITAL ROOF - DAY

A round helipad occupies the desolate roof. Next to it, a BASKETBALL HOOP on rollers. Jordan is shooting hoops alone, a cigarette hanging out of his mouth, dribbling, faking, spinning to the basket. Maggie walks across the roof toward him.

MAGGIE

I knew you'd be here.

JORDAN

My transplant tanked at two a.m.

She steps up to him. Takes the cigarette out of his mouth and KISSES HIM on the cheek.

MAGGIE

Salty.

(looks at him)

You okay?

Jordan takes the cigarette back from her.

JORDAN

Yeah.

Maggie is holding the library copy of "A MOVEABLE FEAST."

MAGGIE

I guess you'll want to return this.

She hands it to him.

MAGGIE

How did you know? That part about the spring..."you knew there would always be a spring..."

(looks at him)

(MORE)

(CONTINUED)

CONTINUED:

MAGGIE (cont'd)
How did you know that would mean
so much to me?

JORDAN
What are you talking about?

He examines the book.

MAGGIE
What?

JORDAN
I didn't give you this book.

MAGGIE
(pales)
What do you mean?

JORDAN
Where did you get it?

MAGGIE
I found it. By my bed.

JORDAN
By your bed?

CUT TO:

EXT. DOWNTOWN L.A. LIBRARY - AFTERNOON

Maggie walks up the steps. Pulls open the heavy door.

INT. LIBRARY

Maggie feels the quiet energy, like a church. High ceilings. Glowing, art deco lights. A sweeping staircase...three floors of library opening out into the cavernous main lobby.

AT THE CIRCULATION DESK, Maggie talks to a librarian.

MAGGIE
I'm a physician. A patient...
left this book in my office. Is
there any way you can tell me
who checked it out?

LIBRARIAN
Can't tell you who. I can tell
you when.

MAGGIE
...okay.

(CONTINUED)

CONTINUED:

LIBRARIAN

Give me five minutes.

The librarian takes down the call number. Maggie picks up the book and walks away, venturing into the library, walking up the center steps.

THE ANGELS are here. A few look at her as she passes ...one comes to the railing, recognizing her. CASSIEL.

INT. STUDY AREA

She walks through the third floor reading tables. Angels are everywhere. Maggie glances around...

She sees no angels. Only people bowed over their work. She spots the fiction section, heads that way...

SETH appears, walking toward her, out of the stacks, his mind reeling, not only because she is here but because his reaction to her presence is so strong.

He slows, watching her, his eyes confused and filled with emotion. She walks past him, not seeing him.

INT. STACKS

Quieter here. No one around. She ponders the shelves. She spots what she's looking for...HEMINGWAY NOVELS. She touches their spines. She looks at the book in her hand, opening it, reading.

SETH

Hello, Maggie.

SETH IS THERE, standing at the end of the aisle.

SETH

It's nice to see you again.

Maggie is surprised...and somehow not surprised.

MAGGIE

...it's weird to see you again.

SETH

Weird. Yes. But nice.

(pause)

How's Mr. Messinger?

*
*

(CONTINUED)

CONTINUED:

MAGGIE
Good. The operation went well.

*
*

SETH
Good.

*
*

He glances at the book in her hands.

SETH
You like Hemingway?

MAGGIE
I'm starting to.

He takes the book from her. Reads.

SETH
"As I ate the oysters with their
strong taste of the sea and
their faint metallic taste...
and as I drank their cold liquid
from each shell and washed it
down with the crisp taste of the
wine, I lost the empty feeling
and began to feel happy."
(closing the book)
He never forgets to describe how
things taste.

She looks at him.

MAGGIE
Do you come here a lot?

SETH
I live here.

MAGGIE
What do you do?

SETH
...read.

MAGGIE
(a little laugh)
I mean...your work.

Seth has the barest hesitation.

SETH
I'm a messenger.

(CONTINUED)

CONTINUED: (2)

MAGGIE

Oh. A messenger. A bike messenger?

SETH

No. I'm a messenger of God.

Maggie smiles at him, trying to figure him out.

MAGGIE

Got a message for me?

SETH

I already gave it to you.

MAGGIE

You did? Did you use my pager? Cause, I never get my messages unless you beep me.

SETH

You've...definitely been beeped.

(pause)

Your patient's well. It was a good day.

MAGGIE

Yeah, it was a good day. I didn't kill anybody.

SETH

You're an excellent doctor.

MAGGIE

How do you know?

SETH

I have a feeling.

MAGGIE

Pretty flimsy evidence.

He looks at her a long time. He takes her hand, turning the palm open.

SETH

Close your eyes.

She gives him a look.

SETH

Just for a moment.

(CONTINUED)

CONTINUED: (3)

She closes her eyes. He strokes his finger along the surface of the palm.

SETH
What am I doing?

MAGGIE
You're...touching me.

SETH
How do you know?

MAGGIE
(swallows)
Because I feel it.

She opens her eyes. He is looking at her.

SETH
Trust that. You don't trust it
enough.

Their eyes are locked.

SETH
Let's go.

MAGGIE
Where?

SETH
I don't care.

MAGGIE
What do you want to do?

SETH
Anything.

INT. STUDY AREA

Seth leads Maggie swiftly out.

SETH'S P.O.V. Raincoated angels leaning over people.
Loitering on the stairs. They all look up, meeting
Seth's eyes as he passes.

WIDE SHOT, Seth and Maggie walk down the stairs, angels
by the dozens, among them CASSIEL, lining the railings

(CONTINUED)

CONTINUED:

of the three floors, silently watching them make their escape.

CUT TO:

CENTRAL MARKET - TWILIGHT

Maggie and Seth walk down the aisles of the market. It is near closing time, many of the venders closing up for the day.

There are produce and vegetable stands, there is a bakery and a butcher stall and a fish stall. Maggie has been here many times. She chooses her vegetables and fruits deftly, finding the reddest tomato and the softest pears. Seth touches the fruit, mimicking her gestures.

She stops to buy a loaf of bread. She smells it. It is wonderful. Gives it to him to smell. He makes an effort. Tries to seem pleased.

BY THE REGISTER, Seth, ever trying to be human, picks up a BOTTLE OF COKE and smells it. Nods. Smiles. Offers it to Maggie to smell. She looks at him strangely.

INT. CENTRAL MARKET - LATER

The vendors cover their produce and start killing the lights. A lovely, pale glow of evening pours through the skylights, illuminating...Seth and Maggie, perched above the market at a little corner lunch counter, a picnic layed out before them. Maggie eats and talks. Seth watches as she bites into strawberries, leaving behind their tiny green top...as she peels up thin, papery slices of turkey.

MAGGIE

When you open up the chest and the heart is revealed...it's such a moment. In the whole life of this person, since birth, it's been pumping away, deep inside, the secret heart...I mean, we're not supposed to see that. It's one of the great mysteries. No one knows how it starts, really, the thing that makes it go from that first moment. It just has to beat. Like a happy dog. And I get to touch it. I love that. I love being able to touch it and fix

(MORE)

(CONTINUED)

CONTINUED:

MAGGIE (cont'd)
it and...make its little life
easier.

(her eyes darken)
That's why to have it...stop
...on your table...

*
*

She shakes her head. Her voice trails off.

SETH
Don't stop. That's the good
part.

MAGGIE
What?

SETH
The part about you.

MAGGIE
...I'm not very good at this.

Seth watches her retreat. She concentrates on a PEAR,
cutting it carefully, eating a piece.

SETH
What's that like?

She looks at him quizically.

SETH
What's it taste like? Describe
it. Like Hemingway.

MAGGIE
It tastes like...a pear.

SETH
Open your mouth.

She halfway complies, he peers inside.

SETH
Okay, I think I see it.

MAGGIE
What?

SETH
Your tongue. It has all these
...buds on it which might be
useful for this exercise.

(CONTINUED)

CONTINUED: (2)

MAGGIE

You don't know what a pear
tastes like?

SETH

I don't know what it tastes like
to you.

Maggie contemplates him. Takes another bite.

MAGGIE

Sweet. Juicy. Soft, on your
tongue; grainy, like sugary sand
that dissolves in your mouth.

(pause)

How's that?

SETH

Perfect.

Their eyes meet. Their gaze holds.

INT. HOSPITAL - NIGHT

Maggie checks out the hallway, gestures for Seth to
come out of the elevator.

INT. HOSPITAL ROOM - NIGHT

Seth watches from the doorway as Maggie checks on a
sleeping Messinger.

INT. CLASSROOM LAB - NIGHT

Seth and Maggie. The lab, empty and dim, seems
magical.

MAGGIE

The first time I looked in a
microscope, that's when I knew I
wanted to be a doctor. I
couldn't believe there was
this..other level, this life
underneath the life.

(to him)

Give me your hand.

*
*
*
*
*

(CONTINUED)

CONTINUED:

SETH

What for?

MAGGIE

We're going to look at your
blood.

SETH

Not a possibility.

MAGGIE

Men. I suppose you know a
woman's threshold for pain is
nine times higher than yours.

She takes a needle and PRICKS HER FINGER. A red drop
of blood oozes out. She prepares a slide and puts it
under the microscope...looks in.

MAGGIE

Take a look.

She moves aside. He peers into the microscope.

MAGGIE

That's me. All those cells.

SETH

That's all you are.

MAGGIE

That and...all the space in
between..

SETH

If this is all you are ...these
cells...when they die, that's
the end. Of everything.

MAGGIE

I guess so.

SETH

Then how do you explain it?

MAGGIE

What?

SETH

The enduring myth of heaven.

(CONTINUED)

CONTINUED: (2)

MAGGIE

I used to have an answer. All that stuff people talk about, the light and the tunnel and the angels. I said it was...the brain's last gasp. The last few electrical impulses bouncing around in there, creating images, memories, ideas you've had about death. I thought I had it all figured out.

*
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*
*

SETH

But you didn't.

*

She looks at him.

MAGGIE

Something happened. Something happened in my O.R. I got this jolt that...something bigger is out there. Bigger than me, bigger than you. Does that sound crazy?

*
*

SETH

No.

MAGGIE

It was like a flood gate opened. Like I've been on bypass, all these years, and suddenly...my heart starts beating again, and I'm watching this man die and...

SETH

And you cried.

MAGGIE

Yeah.

Pause.

SETH

Why do people cry?

MAGGIE

What do you mean?

SETH

I mean, what happens, physically?

(CONTINUED)

CONTINUED: (3)

MAGGIE

Tear ducts. They work on a normal basis to lubricate and protect the eye. When we have emotions those ducts overact and create tears.

SETH

Why? Why do they overact?

MAGGIE

...I don't know.

SETH

Maybe...maybe the emotion is so intense, your body just can't contain it. Your mind, your feelings...become too powerful. Your body bows beneath it. Your body weeps.

Maggie is taken by his philosophy. By the sound of his voice. BEEP BEEP BEEP BEEP. Maggie lifts a PAGER from her waist. Looks at the number. She gets up.

MAGGIE

Don't leave. I'll be right back.

She leaves. Seth sits there. He gets up, pacing.

CUT TO:

INT. HOSPITAL CORRIDOR - NIGHT

Maggie running down the hallway...

INT. PATHOLOGY LAB - SAME

Seth is torn, wanting to stay but...

INT. MESSINGER'S ROOM - NIGHT

Maggie bursts into the room. SETH is already there, unseen, standing at the head of the bed, where Messinger thrashes, a large breathing tube inserted into his throat. He is GURGLING, a horrible, strangling sound. A NURSE is trying to adjust the tube.

(CONTINUED)

CONTINUED:

MAGGIE

Just get the tube out.

NURSE

He can't breathe...

MAGGIE

That's because the tube is blocked.

The Nurse holds Messinger down while Maggie gently pulls out the long breathing tube...

MAGGIE

It's okay...relax Mr. Messinger,
it's almost out...there you go.

Messinger takes a HUGE gasp of breath. His body relaxes. He breathes, in...out...in...out...

MAGGIE

How you feeling?

MESSINGER

(weakly)
Ready to hit the waves.

MAGGIE

I'm afraid your surfing days are over, bud.

Maggie glances at his Hula Girl tattoo.

MAGGIE

What does your wife think of that?

MESSINGER

That is my wife.

He chuckles wanly. Maggie and the nurse exit, discussing the patient as they disappear from view.

MAGGIE

Check him every thirty minutes...

Messinger leans back on his pillows, alone...with SETH. Silence fills the room. Seth walks to the sick man and places a hand on his chest...

Messinger takes a deep breath. Lets it out. Seth turns and walks from the room when...

(CONTINUED)

CONTINUED: (2)

MESSINGER

I can't see you, but I know
you're there.

Seth freezes.

MESSINGER

Go back and tell them I'm not
going. Not yet.

Seth turns. Messinger cannot see him. He stares in
Seth's general direction like a blind man.

INT. PATHOLOGY LAB

Maggie enters, looking for Seth. She is disappointed.
He is gone.

EXT. MAGGIE'S DUPLEX - NIGHT

Maggie wearily climbs the steps to her door, carrying a
paper bag from the Central Market. She lets herself
in.

SHE GASPS, frightened. JORDAN is sitting on the couch
with Earl the dog.

JORDAN

Where have you been?

INT. KITCHEN

Maggie puts the leftovers from the picnic into the open
fridge. Jordan sets two full backpacks on the table.

JORDAN

Dinner? With who?

MAGGIE

He's just...a guy I met. I ran
into him and we got something to
eat. You packed my backpack?

She shuts the refrigerator door...SETH is standing
behind it, observing.

(CONTINUED)

CONTINUED:

JORDAN

What else?

MAGGIE

We talked. And then I got beeped and he...disappeared.

Earl the dog comes bounding into the kitchen, a ball of TWINE in his mouth. He heads for SETH, sitting in front of him. Seth tries to shoo him away.

MAGGIE

Earl, what are you doing?

Jordan scratches Earl's neck and ears. Earl loves it.

JORDAN

I thought we could fly up to Tahoe. Use your uncle's cabin. Do a little backpacking.

He suddenly stops, probing the Earl's thick fur.

MAGGIE

What?

Jordan looks up at her.

MAGGIE

Oh God. It's not...

JORDAN

It is.

Maggie the heart surgeon suddenly becomes squeamish. She backs up, she contorts herself...

JORDAN

Maggie, it's just a tick.

MAGGIE

Is it big, that big silver kind?

JORDAN

We have to get it to back out, we can't leave the head in.

MAGGIE

Tick heads, oh God...

JORDAN

Just...get some alcohol.

(CONTINUED)

CONTINUED: (2)

MAGGIE

I don't have any.

JORDAN

You don't have any alcohol?

MAGGIE

I don't operate here!

JORDAN

How about olive oil?

She fumbles through several bottles of flavored oils...

MAGGIE

Jalapeno or rosemary?

He gives her a look. Warmth creeps in between them.
Seth feels it.

Jordan gets Earl to sit. He peels back the fur to find the tick. Maggie can't look. Jordan pours some of the olive oil out of the steel spout and onto the tick. He waits.

JORDAN

What did you and your friend...
what did you say his name was?

MAGGIE

I didn't.

JORDAN

What did you two talk about?

MAGGIE

Death.

Jordan takes this in. Maggie looks at him.

MAGGIE

Jordan, we deal with life and death everyday. Why can't we talk about it?

JORDAN

You're not gonna become one of those doctors who pray in the O.R.?

She starts to respond, but he has the tick...

(CONTINUED)

CONTINUED: (3)

JORDAN

Oh, here he comes, I got
it...wow, look at that.

He takes it to the sink. Lays it on the porcelain.

MAGGIE

Can we just...talk for a minute?

He turns on the water and washes the tick down the
drain.

JORDAN

We can talk while we're camping.

MAGGIE

I can't go camping now.

JORDAN

We need to spend some time
together.

MAGGIE

Okay. Let's try five minutes.
(off his look)
Let's see if we can sit still
for five minutes and just...be
together.

JORDAN

Doing what?

MAGGIE

Just...being here.

They stand facing each other.

JORDAN

I'll get the trail map...

MAGGIE

Nothing but us.

JORDAN

What am I supposed to do?

MAGGIE

Just...look at me.

She doesn't really feel that comfortable either, but
the challenge has been issued. They are both too
competitive not to take it. They stare at each other.
Hard. Maggie stifles a laugh.

(CONTINUED)

CONTINUED: (4)

JORDAN
You can't do it.

MAGGIE
You can't do it!

JORDAN
You flinched...

MAGGIE
You cheated.

JORDAN
You lose...

Their sparring becomes an embrace. They kiss. It turns passionate.

Seth has to turn his head away.

EXT. MAGGIE'S APARTMENT - VERY LATE AT NIGHT

A LIGHT TURNS OFF upstairs in Maggie's apartment. Somewhere a dog barks. Seth sits outside on the steps. His head in his hands. Cassiel steps into frame. Sits down beside him. Touches him, "catching up" silently with the evening's events.

CASSIEL
Does she love him?

SETH
I don't know.

CASSIEL
Listen to her thoughts.

SETH
I can't. Not with her.

CASSIEL
Why?

SETH
It seems like a betrayal.

Cassiel studies his friend. A peculiar realization dawning on his face.

CASSIEL
Do you...are you...?

(CONTINUED)

CONTINUED:

He can't finish the thought, but merely points up to the bedroom window.

*
*

SETH

I want her.

*

He looks at Cassiel.

*

SETH

I just...want her.

*
*

CUT TO:

INT. MESSINGER'S ROOM - DEAD OF NIGHT

Messinger sits up. Flicks through channels on the TV. After a moment, he turns.

MESSINGER

You want to watch anything?

He is speaking to an EMPTY CHAIR.

MESSINGER

Me neither.

He flicks off the TV. Messinger shuts his eyes in an attempt to sleep...

SETH'S VOICE

You know when I'm here.

Messinger's eyes SNAP OPEN...

HIS P.O.V. Seth now sits in the chair opposite.

They look at each other. Messinger's face is weary and lined from a hard life, but his eyes are sharp.

MESSINGER

Hello.

(pause)

Jeez. You look good. I forgot how good everybody looked.

Seth looks confused.

MESSINGER

Thirty years of silence. You got guts, kid. Showing yourself. I appreciate that. It's gonna make it easier.

(MORE)

(CONTINUED)

CONTINUED:

MESSINGER (cont'd)

(pause)

I gotta tell ya, I feel fine.
You might want to check your
orders or something, 'cause I
sure as hell don't feel like I'm
dying.

Seth finally speaks.

SETH

You're not dying.

MESSINGER

I'm not? Then what are you
hanging around my room all the
time for? I'm the only guy here
with his ass hanging out of a
dress.

*

Seth doesn't answer.

MESSINGER

...could it be...the doctor?

He sees a flicker in Seth's face.

MESSINGER

It sure as hell ain't any of
these Nazi nurses, and it isn't
my wife. Is it my wife?

Seth just squints at him.

MESSINGER

Sure. The doctor. She's pretty.
A little flat-chested, but hey,
all you need's a handful.

SETH

Who are you?

MESSINGER

Oh this is good. This is what
they serendipitous. You look
that up in the dictionary, you
see a picture of you and me.

(to the heavens)

Thank you. Okay.

(to Seth)

You ready to deal? Cause I can
answer all your questions,
friend. But it's going to cost
you.

EXT. JOHNNIE'S COFFEE SHOP - NIGHT

Four in the morning. Wierdos and insomniacs. Nobody looks twice at SETH AND MESSINGER, sitting at a booth, Messinger wearing pants and his polka dot hospital gown. He eats his steak and eggs, two-fisted.

MESSINGER

So, you weren't sent to fetch me? I'm not gonna die?

Seth shakes his head, no. Messinger lights a cigarette.

MESSINGER

I like those boots, kid. We never had boots when I was on the beat.

(pause)

I guess I should introduce myself.

Messinger holds out his hand. Seth takes it. Messinger shakes, giving Seth a tiny lesson in humanity...

MESSINGER

Grip it...a little tighter, tighter yep, nope, too much, too much, loosen up...there you go. Good good.

(continues intro)

Nathaniel Messinger. Glutton, hedonist, former celestial body, recent addition to the human race.

SETH

Former celestial body.

MESSINGER

I was like you. Pretty boy. Full of love for humankind. Never tasted a donut.

SETH

And now you're...

Messinger smiles, gesturing to himself in all his human glory.

Seth stares at Messinger...his weathered face...

SETH

I don't believe you.

(CONTINUED)

CONTINUED:

MESSINGER

You want proof? You hang out at the library. You can speak every language, you can be invisible.

Messinger suddenly CLOSES HIS MOUTH, stops talking, but his voice can still be heard, his thoughts.

MESSINGER (V.O.)

And you're reading my mind right now.

SETH

Stop that.

MESSINGER

You're doing it.

SETH

It's not possible.

MESSINGER

It is possible.

SETH

How?

MESSINGER

You choose.

SETH

Choose?

MESSINGER

To fall. To earth. You take the plunge. The tumble, the dive. You jump off a bridge. You leap out a window. You make up your mind to do it and you....do it.

A WAITER COMES. He delivers a plate of french toast. Messinger scoots away the steak and eggs and dives in.

MESSINGER

You wake up smelly and aching from head to toe and hungrier than you've ever been in your life, only you have no idea what hunger is, so it's really confusing and painful. But good.

Seth is bowled over. He stares at Messinger a long time.

(CONTINUED)

CONTINUED: (2)

SETH

Human.

MESSINGER

(mouth full)

Yeah. Mmm good.

SETH

If He wanted us to be human, He
would have made us human.

MESSINGER

Listen. He gave these bozos the
greatest gift in the universe.
You think He didn't give it to
us too?

SETH

What gift?

MESSINGER

Free will, brother. Free will.

INT. MAGGIE'S BEDROOM - NIGHT

Maggie's eyes SNAP OPEN. She is sleeping in Jordan's
arms. She glances at the clock...3:19.

She looks at Jordan. He sleeps like a stone. She
sighs, deflated. No magic here. She rolls away from
him. A displaced Earl is curled up forlornly on the
floor. She reaches down to pet him.

EST. SHOT - EXT. DOWNTOWN - NIGHT

A brand new hi-rise. Girders stretch fifty-eight floors
in the air. Way high up, legs dangling off the steel
beam, we see two FIGURES...

EXT. FIFTY-SEVENTH LEVEL

Seth and Messinger sit on the girders, wind whistling
around them, LOS ANGELES a carpet of lights below.

MESSINGER

I couldn't get a job. No past,
no training, no I.D.

He looks at the building around them.

(CONTINUED)

CONTINUED:

MESSINGER

One day I was walking past a building site. A skyscraper...I thought, I could do that. These people down here, a lot of them are afraid of heights, you know what I'm saying? That makes me uniquely qualified.

(pause)

Besides. It feels like a little bit of home up here.

He drags on his cigarette.

SETH

Those things'll kill you.

MESSINGER

Not tonight.

SETH

Are there others...like you?

MESSINGER

Sure. Sure. We got an alumni association. We get double frequent flyer miles if we show our card.

Seth gives him a look.

MESSINGER

They're out there. You see them. But most of the time you just walk on by. Nobody likes to think about the old life. You know. What they gave up.

SETH

Like what?

The light in Messinger's eyes...dims somewhat.

MESSINGER

I don't know. The peace.

*

SETH

Then why did you do it?

Messinger takes his wallet out of his pants. Opens it up to an accordion flap of pictures.

(CONTINUED)

CONTINUED: (2)

MESSINGER

My daughter, Ruth...her stupid
husband Frank, my grandkids
...Petie's four and Hannah's
two. My son, Jimmy, he's off
crewing a sailboat in the
Bahamas or some damn thing...

He flips to one of TERESA, his wife.

MESSINGER

And this is my wife. Teresa.

He looks at Seth. Their eyes meet in understanding.

SETH

Did you tell her? Who you were?

MESSINGER

I started to try once or twice
but...then I thought, why do
that to her? It's a lot to
take, you know?

Pause, The breeze cuts through the girders. The sky
is getting a tad lighter.

MESSINGER

People don't believe in us
anymore.

(looks at Seth)

Do they still gather together at
sunrise?

SETH

And sunset. Yes.

MESSINGER

Take me there.

EXT. BEACH - DAWN

The beaches are specked with black raincoats.
UNDERNEATH A LIFEGUARD STAND, Seth is with Messinger,
who looks vulnerable in his sagging pants and hospital
gown.

SETH

(to Messinger)

Can you hear it?

Messinger looks out, sad...tired.

(CONTINUED)

CONTINUED:

MESSINGER

No.

Seth can see the profound loss Messinger feels. He turns to the sky as the red ball rises...he closes his eyes, the low chord of sound coursing through him...

Seth opens his eyes. The sun is up. The angels turn back, to begin their work...

MESSINGER is no longer beside him. Seth looks around, concerned.

HIS P.O.V. He sees MESSINGER, naked, walking toward the waves, plunging in.

SETH

Wake up, Maggie.

INT. MAGGIE'S LIVING - PRE-DAWN

Maggie dozes on the couch, a Neo-Natal Care book open on her chest. She opens her eyes. Sits up. At that moment, her BEEPER goes off.

EXT. BEACH - SEVEN A.M.

Maggie pulls onto the sand in her car, an old Saab. She halts next to some CHP vehicles and a motorcycle or two. Gets out and approaches the Patrolman.

MAGGIE

I'm Dr. Rice. That's my patient out there. He had a valve replacement less than a week ago.

PATROLMAN

We'll get him in, Doctor.

YOUNG PATROLMAN

Sir. Someone's out there.

Maggie looks out.

IN THE WATER

Seth tries to bring Messenger in. The two blow salt off their lips and tread water.

SETH

You have to go back.

MESSINGER

Not until I catch the big wave.

THEIR P.O.V. The others are a distant speck...
LIFEGUARD TRUCKS are driving down the beach.

ON THE SHORE

Maggie kicks off her shoes, peels off her sweatshirt and starts into the water.

PATROLMAN

Wait for the lifeguard. Ma'am!

But she is already waist deep.

OUT IN THE WATER

Seth and Messenger are getting ready... BEHIND THEM...a
WALL OF WATER is gathering height...

MESSINGER

Wait...wait...

SETH

Wait for what?

The wave is getting taller, longer...it crests...just
at the edge of its curl...

MESSINGER

Swim!!!

Messenger and Seth surge forward...

Messenger is swimming, arms and legs pumping beneath
the heavy current of the wave...and SETH GLIDES BESIDE
HIM, something white and large and shimmering beneath
the water above him...a pair of WINGS?

We catch just a glimpse before the wave catches their
bodies up and FLINGS them in toward the shore...

(CONTINUED)

CONTINUED:

MAGGIE, halfway toward them, SEES THE ANGRY FROTH...Seth and Messinger sticking out of it like tacks on a bulletin board.

MAGGIE

Oh boy.

MAGGIE SWIMS FOR HER LIFE...but it's too late for her, she is ENGULFED in the angry wave, she disappears...the WATER has swallowed all three as it rumbles forward in a tall, roiling froth...

AND DEPOSITS THEM ON THE SAND...Messinger stumbles up from the water, then Seth...and finally Maggie, whipping her hair back.

MESSINGER

Woooooooooh!!!

Lifeguards RUSH toward Messinger and BUNDLE HIM in blankets, hustling him off.

Maggie and Seth stand there, breathless, their clothes clinging to them. They look at each other.

A paramedic hands them each a towel.

Seth looks at the dry cloth in his hands...he has NO IDEA what to do with it. He can't feel that he's wet.

HIS P.O.V. He watches Maggie rubbing the cloth against her skin, patting her neck and face.

Seth attempts a poor imitation, lamely patting the towel against himself.

CUT TO:

EXT. BEACH - LATER

The paramedics try to help Messinger into the ambulance.

MESSINGER

Relax. I'm fine, I'm fine!

OFF TO THE SIDE, Seth, shirtless, his trousers still wet, collects up his coat and shoes. Maggie walks over.

MAGGIE

What happened here?

(CONTINUED)

CONTINUED:

SETH

You bought him ten more years of
life. He wants to live it.

She nods. Studies him.

MAGGIE

Why did you leave last night?

SETH

...I had to go...

MAGGIE

I don't...know your number. I
didn't know where...

Their eyes meet. A paramedic calling to them breaks
the moment.

PARAMEDIC

Dr. Rice! We're mobile!

Maggie and Seth look at each other.

MAGGIE

Can we...

SETH

Yes.

MAGGIE

How will I find you?

SETH

I'll find you.

EXT. PARK - LATE AFTERNOON

Maggie throws the ball. Earl runs for it, picks it up,
and charges back. He is running to her, and
then...PAST HER, she turns...

SETH is in the park. Earl trots to him and drops the
ball in front of him. Maggie watches, shielding her
eyes from the sinking sun. She walks over to them.

MAGGIE

Here you are.

SETH

It's...serendipitous.

(CONTINUED)

CONTINUED:

MAGGIE
We're releasing your friend
Messinger tomorrow. His family
is having a... welcome home
party on Saturday. Are you
...will you be going?

SETH
Will you?

Neither answers the question. She looks down, sees Earl
staring up at her.

MAGGIE
...this is Earl.

SETH
Yeah. He told me.

MAGGIE
What else did he tell you?

SETH
He worries that you never sleep.
And he loves to see you smile.

She tries to fight off a smile. Seth rises to his
feet. They walk.

MAGGIE
Sometimes I think Earl is the
only person who understands me.

SETH
What about Jordan?

That jams her circuits. There's so many answers to
that question that she just says nothing.

SETH
Do you love him?

She is taken aback by the question.

SETH
If you love him, I'll go. I
won't come around anymore.

MAGGIE
(uncomfortable)
Love. I don't know. What does
that mean?

(CONTINUED)

CONTINUED: (2)

SETH

I was hoping you could explain
it to me.

*

MAGGIE

People are attracted to each
other through...smell and
physical...love is just a word
we use to describe a... chemical
reaction...

*

*

*

*

Her eyes wander away. She looks down.

MAGGIE

That's crap. I'm full of crap.

She stops walking. He turns to her.

*

MAGGIE

I wait, all day, hoping for
just...one more minute with
you...and I don't even know you.

SETH

What do you want to know?

MAGGIE

Why do you wear the same clothes
all the time? Why won't you
give me your phone number? Are
you married?

SETH

No.

MAGGIE

Are you homeless?

SETH

No.

MAGGIE

Are you a drummer?

He shakes his head.

MAGGIE

Some kind of bohemian poet slash
photographer?

They both sort of laugh. It fades.

(CONTINUED)

CONTINUED: (3)

MAGGIE

Why don't you ever...touch me?

SETH

...I don't want to hurt you.

MAGGIE

You won't hurt me.

She steps toward him. Puts her hands on his waist. On his chest. They are very close. He touches her face...this is the first time he has ever touched anyone like this...he leans in, and brushes her lips with his. It is tentative at first, but grows into something fuller, deeper. When he breaks away, we see...a DISAPPOINTMENT on his face. He could not feel it. He tries to hide it, looking in her eyes...

MAGGIE

Did you feel that?

He tries to nod, but she can see...he felt nothing.

SETH

If I could make you understand.

MAGGIE

I understand.

She steps away, embarrassed, awkward.

MAGGIE

I'll...I'll see you around.

She picks up Earl's leash, trying to make a graceful exit.

CUT TO:

SETH AND CASSIEL OUTLINED AGAINST THE SKY - TWILIGHT

They sit together, huddled, talking.

SETH

And then you just...fall.

CASSIEL

Fall.

SETH

Dive. That's what he says.

(CONTINUED)

CONTINUED:

	CASSIEL	*
Dive?		*
	SETH	*
You make up your mind to do it		*
and you...do it.		*
	CASSIEL	*
And when you awaken you're...		*
	SETH	*
Yes.		*
Silence.	The weight of the information sinks in.	*
	CASSIEL	*
To breathe air.		*
	SETH	*
Taste water.		*
	CASSIEL	*
Sit at a table and...dine.		*
	SETH	*
To walk, to pound the ground		*
with my feet. To have weight.		*
	CASSIEL	*
To push something and feel it		*
push back.		*
	SETH	*
Have a fever.		*
	CASSIEL	*
Feed the cat.		*
	SETH	*
Touch her hair.		*
They look at each other. A smile between them.		*
	CASSIEL	*
What are you waiting for?		*
The immediacy of the question gives Seth pause.		*
	SETH	*
Who's going to make their paper		*
wings?		*

(CONTINUED)

CONTINUED: (2)

CASSIEL

Someone will.

Seth looks out into the night sky, the stars, the
whisps of silver cloud.

PAN BACK...They are sitting on top of a huge, cut-out
cowboy, a Marlboro Man Billboard. The river of traffic
down Sunset Boulevard winds away below.

SETH

There's so much beauty. Up here.

CASSIEL

Yes.

CUT TO:

INT. HOSPITAL - LATER

Maggie is in the INFANT NURSERY. She is looking on a
monitor at ultra-sound pictures of the baby's heart.
She looks at it closely. Her friend ANNE sits next to
her.

ANNE

Anything?

MAGGIE

I was looking for an anomaly, a
birth defect maybe, but...

Maggie turns off the machine.

ANNE

Maggie, why do you come here?
Don't you have enough to do,
keeping the fat old guys from
croaking?

MAGGIE

Just...trying to keep busy.

ANNE

Is it Jordan?

MAGGIE

...no.

ANNE

Uh-oh.

Maggie turns to Anne, wanting to talk.

(CONTINUED)

CONTINUED:

MAGGIE

I met someone. I met this...
this man. And I'm so confused.
He's so strange. It's like he
knows me. He...recognizes me.
When he's there...everything
around me is so vivid, it's
all... breathing, it's alive.
I'm alive. And when he's gone
...I get the strongest sense
that he's still there.

ANNE

Sounds like a very complex
phenomena. It's called love.

Maggie looks at her.

ANNE

Either that, or you're dating a
vampire.

MAGGIE

I don't think it's mutual.

ANNE

Find out.

MAGGIE

I don't...

ANNE

Put it out there, Maggie. All
of it. All that good love you
only give to that stupid dog.

MAGGIE

But what if he doesn't...

ANNE

What if he doesn't? What if
your patient dies on the table?
What if this little guy never
stops crying? You can't control
everything. You can only give
it your best shot.

Maggie takes this in.

ANNE

What's his name?

(CONTINUED)

CONTINUED: (2)

Seth. MAGGIE

*
*

Seth what? ANNE

*
*

...what? MAGGIE

*
*

What's his last name? ANNE

*
*

Maggie thinks...her face draining of color as she realizes she has no idea.

*
*

LONG SHOT - EXT. SAN PEDRO - DAY

On a grassy knoll, Messinger has a double wide mobile home with a hand-built porch. Wind chimes tinkling in the breeze. Maggie parks her car at the curb. She stays seated inside for a moment.

EXT. MESSINGER'S BACK YARD - DAY

A "WELCOME HOME, DAD" BANNER draped on an awning. A party is going on.

Messinger escorts Maggie onto the lawn. He has a "view property"; a view of industrial smokestacks and cargo ships unloading their huge burdens, an ugly steel bridge...But Messinger sweeps his arm across his domain with the pride of a landed baron.

MESSINGER
Huh? Is this heaven?

She smiles. It is somehow beautiful in the silvery afternoon light. Messinger sits in a chair, surrounded by family friends and well wishers...among them we recognize his daughter and her "stupid husband" Frank.

Maggie stands a little awkward, turning to look around.

HER P.O.V. Seth walks through the Arcadia door and into the backyard. He sees Maggie. They look at each other, relief, expectancy in their eyes.

CUT TO:

EXT. PARTY - LATER

Maggie, Seth, Teresa and Messinger. Messinger's little grand-daughter, three-year-old HANNAH, is hanging all over Seth's legs. Smiling at him, flirting with him in that little girl way.

TERESA

Where are you from, Seth?

SETH

...up.

MESSINGER

North. Canada.

Hannah tugs on Seth's coat.

HANNAH

Listen...

Seth bends to her level. She looks at him.

HANNAH

Can you hear it?

(whispers)

I'm growing.

Teresa wants a picture of the two of them.

TERESA

Smile, Hannah!

It is an instamatic camera; the picture spits out the front.

MAGGIE

How long have you known Seth?

MESSINGER

Not long. But I feel like I've known him forever.

Hannah touches Seth's face with her little hands. She stands on his lap now, looking into his eyes.

HANNAH

You're like Grandpa.

Seth sort of smiles. This kid is going to blow his cover. Teresa takes the little girl.

(CONTINUED)

CONTINUED:

TERESA

Let's go see if those cookies
are done.

SETH

I'll help you.

The three of them go inside, leaving Maggie and
Mesinger alone.

MAGGIE

How did you and Seth meet?

MESSINGER

He works with me over at the
site. Construction work.

MAGGIE

I thought he was a messenger.

Messinger squints at her. She's tough.

MESSINGER

He's one a those...hyphenates.

INT. HOUSE - DAY

Seth makes a beeline past Teresa and Hannah, just
needing to get by himself...

TERESA

The bathroom's on your right...

He turns right in the hallway, opening a door and
stepping through it into...

A HUGE GARMENT FACTORY SEWING SHOP - DAY

He stands there, among rows and rows of working the
clacking machines. Light stripes the space above their
heads, pouring through high crank windows.

Seth just breathes for a moment, composing himself.
Then, he begins to notice where he is.

He hears the soft murmur of thoughts, many musical
notes. He turns and examines the women...

THEY ARE HUMMING, many of them, enjoying their work.

(CONTINUED)

CONTINUED:

He walks up to a worker who is holding up a gossamer panel of silk, really quite lovely.

Seth looks at it.

EXT. MESSINGER'S BACKYARD - SAME

Maggie leans forward to Messinger.

MAGGIE

Mr. Messinger...Nathan, please help me.

MESSINGER

What do you see when you look in his eyes? If it isn't pure love, if they aren't the kindest, deepest eyes you ever saw...then dump him. Save him the trouble.

MAGGIE

The trouble of what?

MESSINGER

Do yourself a favor, Doc. Take off your thinking cap. Don't ask so many questions.

Messinger looks tired. He goes over to Teresa, who is coming back outside. She hugs her husband.

Maggie's eyes trail away, to his seat...the camera...the polaroids lying there. She leans over and picks one up.

It's meant to be the picture of Hannah and Seth. Hannah is there, smiling. Next to her is not Seth but a blob of reddish-yellow light in the vague form of a man.

SETH walks out of the trailer. Maggie looks at him.

TERESA

Okay. Visiting hours are over.
Everyone leave now!

Maggie looks back at the picture. She slips it in the pocket of her blazer. Then she stands and walks to Seth.

*

*

*

*

*

*

*

EXT. MAGGIE'S HOUSE - NIGHT

Seth and Maggie walk up the stairs together in silence.

INT. MAGGIE'S KITCHEN - NIGHT

Maggie gets the fixings for a salad out of the refrigerator. She tosses a head of lettuce at him.

MAGGIE

Cut this up.

He catches it. He watches as Maggie removes a sharp, GLEAMING KNIFE from a block and chops tomatoes.

He takes a large knife and copies her.

MAGGIE

What province is it, in Canada,
where you were born?

SETH

I wasn't born in Canada.

MAGGIE

What are your parents' names?

Seth's SLICES through his finger. Maggie thinks she sees it, but there is no blood. He awkwardly adjusts. But his poise is crumbling. If Seth could sweat, he's be doing it now.

SETH

...no parents.

MAGGIE

You're an orphan?

SETH

Orphan...

HER P.O.V. His hands, cutting the lettuce.

MAGGIE

You have very delicate hands.
For a construction worker.

SETH

I'm not a construction worker.

MAGGIE

Very pale hands. Let me see.

(CONTINUED)

CONTINUED:

He looks at her. She looks back. Well? He lays his hands out on the wood surface of the island...

MAGGIE

Hmmm...

She leans in and...SLICE, she STROKES her knife across his flesh. We see it separating skin from skin. Seth gasps, SNATCHES HIS HANDS BACK.

SETH

What are you doing?!

She examines the knife. It is clean. She sets it down.

MAGGIE

Let me see them.

He hides them, going to the sink. He doesn't know what to do.

SETH

No.

MAGGIE

What's your last name?

He grabs a towel and wraps his hand in it. All very clumsily.

SETH

...You know my last name.

MAGGIE

I don't.

Seth leans against the sink, looking around the room.

SETH

Plate.

MAGGIE

Seth Plate?

He has finally lied to her. And he is terrible at it.

MAGGIE

I have an M.D. from Stanford.
What do you take me for?

SETH

I don't...

(CONTINUED)

CONTINUED: (2)

MAGGIE

Let me see your hands!

She grabs them from him, lifting the towel. THERE IS NO BLOOD THERE. There is no cut in his skin.

MAGGIE

What the hell is going on here?

SETH

Maggie...

He reaches out to her. She backs away, confused, upset.

MAGGIE

I cut you. I cut you with that knife.

SETH

I can explain.

MAGGIE

I felt it go in. You felt it.

SETH

Not the way you do.

MAGGIE

The way I do? What? The way a woman does, a doctor does?

SETH

The way a human does.

MAGGIE

Don't! Don't say that.

She is shaking, her back against the counter...

SETH

I have no sense of touch.

She SHOVES HIM, hard, with both hands on his chest.

MAGGIE

You feel that?

SETH

No.

She slaps him across the face.

(CONTINUED)

CONTINUED: (3)

MAGGIE

You feel that?!

She is crying, shaking.

SETH

Maggie...

He takes her by the shoulders. She WAILS ON HIM, hitting, slapping, driving him up against the island...

MAGGIE

I'll make you feel it, you
freak, you liar!!! Who are you?
What are you?

SETH

I came to take Mr. Balford and I
saw you. I couldn't take my
eyes off you. How you fought
for him.

She steps back.

MAGGIE

To "take" Mr. Balford? What are
you talking about?

SETH

I was there. In the stairwell.
When you cried for your patient.
I wiped your tears. You felt it.

She remembers...

SETH

I was there. I felt it. You
made me feel.

(pause)

I love you.

MAGGIE

I don't believe you.

SETH

You don't want to believe me.

MAGGIE

I can not conceive of it! Do
you understand?!

SETH

You don't have to be frightened.

(CONTINUED)

CONTINUED: (4)

MAGGIE
Just get out.

SETH
Maggie...

MAGGIE
Get out!

He looks at her. She can see the desolation in his eyes. He leaves.

CUT TO:

INT. DINER - NIGHT

A haggard young man sits at a diner counter, head in his hands...beside him, SETH sits, in the same posture.

INT. AIRPLANE HANGAR - NIGHT

A huge 747 looms in the blue shadowy light. We find Seth and Cassiel sitting on the tail wing. Cassiel reads from his book.

CASSIEL
A woman holds her hands to the
sides of a coffee cup. Buries
her nose in the curling tendrils
of steam. Holds the smooth
porcelain to her cheek.

Cassiel turns to Seth.

CASSIEL
And you?

Seth opens his book. Looks at the page.

SETH
Maggie.

Cassiel waits.

SETH
What should I do?

CASSIEL
Be what you are.

(CONTINUED)

CONTINUED:

SETH

I don't know what I am anymore.

CASIEL

You're not a man.

SETH

I never meant to hurt her. I wanted to help...

CASSIEL

You want to help her? Do what you've been doing for a thousand years. Comfort her. Show her she's not alone.

INT. OPERATING ROOM - DAY

Maggie holds a scalpel over a patient skin and cuts. RED BLOOD seeps out. Maggie stares at it.

FELLOW

Doctor...

Maggie continues her incision, the nurse suctioning the blood away.

INT. LOCKER ROOM - LATER

Maggie puts on a clean pair of scrubs. THERE IS A KNOCK AT THE DOOR. It pushes slightly open. She hears a familiar voice.

JORDAN'S VOICE

Maggie, are you alone?

MAGGIE

Yeah.

Jordan enters. He walks toward her, hands in his pockets.

JORDAN

I watched your procedure.

MAGGIE

How'd I do?

(CONTINUED)

CONTINUED:

JORDAN

I couldn't have done it better.

MAGGIE

Well. That's a compliment.

Jordan comes to sit on the long wooden bench, straddling it so he can face her. He looks unblinkingly at her for several seconds, staring into her eyes. An awkward moment.

MAGGIE

What are you doing?

JORDAN

Spending time with you.

She smiles, somewhat sadly at the memory.

JORDAN

Will you marry me?

Maggie is blindsided. He says it so matter-of-factly.

JORDAN

We can finally get up to Tahoe.
We can get married on the Nevada
side, honeymoon, be back before
we miss a case.

She doesn't know what to say.

JORDAN

You want me to get on my knees?

MAGGIE

No.

JORDAN

What do you want me to do? What
do you want me to say? We belong
together. We're the same
species.

(pause)

I'll handle the ticks...

MAGGIE

Jordan...

JORDAN

I'm not...you know I'm not very
good at...matters of the heart

(MORE)

(CONTINUED)

CONTINUED: (2)

JORDAN (cont'd)
...I mean, of the...proverbial
heart.

He takes her hand.

JORDAN
Please be my wife.

She contemplates her hand in his. She squeezes his
flesh, squeezes hard. He squeezes back.

MAGGIE
I...

JORDAN
Just...just think about it.

CUT TO: *

EXT. CENTRAL MARKET - CLOSING TIME *

Maggie walks down the aisle ways, alone, watching the
vendors close their stalls, picking out fruit and
cheese. She picks up a pear. Feels it in her hand.
She misses Seth. *

INT. MAGGIE'S LIVING ROOM - NIGHT

Earl's TENNIS BALL sits forgotten in a corner. Earl
lies nearby, miserable.

IN THE KITCHEN

Maggie, freshly showered, in a bathrobe, has food in
front of her, but she doesn't eat it. She stares off.
Then...the sound of Earl's tags jingling. The ball
bouncing...

THE TENNIS BALL rolls past the kitchen doorway. Maggie
gets up, following the ball into...

THE DARKENED LIVING ROOM

She looks at Earl. His tail wags. The ball has rolled
into the middle of the room. Maggie looks out. Into
the empty space before her.

MAGGIE
Hello?

Maggie ventures in. Her eyes scan the room.

(CONTINUED)

CONTINUED:

MAGGIE

Seth?

SETH steps out from the foyer. He is directly in front of her. She does not see him.

MAGGIE

Are you here?

He reaches out. Touches her face. She feels it. She touches her cheek where she felt his caress.

INT. BEDROOM - NIGHT

Seth stands in the corner. Maggie pulls down the covers on her bed. Takes off her robe. She is naked.

Seth approaches her. He touches her back. Maggie stiffens. His hands encircle her waist. She feels it. His hands move up her body. Cup her breasts. Her breath catches.

MAGGIE

(turning)

I want to see you. Let me see you.

No one is there.

She gets into bed. Lays on her side. Seth gets into the bed beside her. Folds his body into hers, wraps her in his arms. Maggie's eyes close. She feels his body pressed against her.

MAGGIE

Will you stay? Until I fall asleep?

He kisses her temple. She closes her eyes.

CUT TO:

INT. MAGGIE'S BEDROOM - MORNING

Maggie is asleep. The sun is just rising, cresting her window with a small beam of pure yellow light. Maggie flinches in its glow, touching her eyes, still asleep and then...

HER EYES OPEN. She sees the sunlight on the walls. She looks at the clock...it reads 7:24 a.m.

(CONTINUED)

CONTINUED:

Maggie stares upward. She made it. She slept the whole night.

She sits up. A thought occurring to her.

EXT. HOSPITAL - DAY

Maggie rides her bike, gliding briskly with a new energy.

INT. INFANT NURSERY

Maggie walks in. She goes straight to the baby and picks him up. Holds him. After a moment, Anne enters.

ANNE

Maggie? You paged me?

MAGGIE

The baby can't sleep.

ANNE

What?

MAGGIE

Has anyone ever seen this baby sleep?

ANNE

I'm not certain. We're stretched pretty thin here.

Anne takes the baby from her. Lays him on a table. She puts her stethoscope in her ears and leans over him, listening not to his heart, but his nose. She plugs one tiny nostril, listening...then the other.

Anne straightens.

ANNE

Choanal Stenosis. His right nostril. There's barely any air getting through there.

Anne looks at Maggie.

ANNE

Babies don't breathe through their mouth when they're

(MORE)

(CONTINUED)

CONTINUED:

ANNE (cont'd)
 sleeping.
 (pause)
 How did you know?

MAGGIE
 I just...knew.

INT. OPERATING ROOM - DAY

Anne is operating. As the camera moves around the staff and personnel, we see MAGGIE standing to the side, viewing the surgery, an angel of a sort.

EXT. MESSINGER'S HOUSE - LATE AFTERNOON

Maggie walks up to the front door. Knocks. She waits a long time, and finally... THE DOOR OPENS. Messinger is there. He and Maggie stare at each other. He can see in her face, she knows.

EXT. BACKYARD - DAY

Maggie is giving him a check up. He sits on a picnic table. She uses a stethoscope.

MAGGIE
 Breathe in. Breathe in....

Messinger reaches up. Pulls the stethoscope out of her ears. He takes her hand and places it on his chest. Their eyes meet.

MESSINGER
 I'm good.

MAGGIE
 I don't understand a God who would let us meet, if there's no way we could ever be together.

MESSINGER
 But you can.
 (beat)
 He didn't tell you?

MAGGIE
 Tell me what?

(CONTINUED)

CONTINUED:

MESSINGER

Maybe you should ask him.

MAGGIE

I'm asking you.

Messinger sees what she's going through.

MESSINGER

Seth knows no fear, no pain, no
hunger. He hears music in the
sunrise.

(pause)

But he would give it all up. For
you. He loves you that much.

MAGGIE

I don't understand.

MESSINGER

He can fall. He can give up his
existence, as he knows it. He
can become...one of us.

Maggie can hardly fathom this.

MAGGIE

How do you know this?

MESSINGER

Because I did it.

Maggie looks at him, amazed. Her eyes scan over his
weathered face, his graying hair. His work-worn hands
buttoning his shirt, covering the rigid red scar on his
chest.

INT. HOSPITAL - NIGHT

Maggie stands outside the infant nursery, looking in
as...

THE BABY with the sleeping problem is now asleep, in
the arms of an attending nurse. She waves his little
hand at Maggie. She makes a little nod back.

She turns away, walks down the hall, looking into open
rooms.

(CONTINUED)

CONTINUED:

She sees sick children. Worried parents. She looks for the angels she knows must be there. Heart heavy.

IN THE HALLWAY, a NURSE slowly takes down the butcher paper roll of the children's hand prints.

INT. DOWNTOWN L.A. LIBRARY - NIGHT

Maggie hesitates. Then pushes through the doors.

INT. STACKS

She stands there, looking around.

MAGGIE

Seth? Seth?

She looks around, but he does not appear.

ON THE OTHER SIDE OF THE HIGH SHELF...we see Seth, twisting, trying to decide if he should show himself.

MAGGIE (O.S)

Seth. I need to talk to you...

ON HER SIDE OF THE SHELF, Maggie rests her head against the books.

MAGGIE

Please be here.

She waits...waits...Nothing happens. Maggie drops her head. Turns to walk away...

Seth is at the end of the stacks, near the desk at the back wall. They stare at each other. The distance yawns between them.

MAGGIE

You're so beautiful.

SETH

You are.

MAGGIE

You'll always be that way.

*

He starts to come toward her. She swallows hard, getting the words out with some semblance of conviction.

*

(CONTINUED)

CONTINUED:

MAGGIE

Jordan asked me to go away with him. To get married.

Seth stops in his tracks.

SETH

...no.

MAGGIE

He knows me, he knows the demands of my work and...

SETH

I won't let you do it...

MAGGIE

...we have great mutual respect and admiration...

SETH

You don't love him.

She wills herself to continue.

MAGGIE

Jordan and I...are the same. And I want that. I want children. I want someone who can...feel my hand when I touch him. He can give me that.

Seth stares at her.

SETH

You felt me...

*
*

MAGGIE

I want to say good bye. I won't see you again.

SETH

I'll see you.

She turns, and walks away. Seth watches her small frame fade from him.

INT. LIBRARY FOYER - NIGHT

Maggie walks out, brushing tears from her eyes.

(CONTINUED)

CONTINUED:

ABOVE HER...the angels come to pay their respects. They watch her make her exit, silent witness to her sacrifice.

ACROSS THE LIBRARY, Seth stands, devastated. Cassiel watches him from a distance. Murmuring, almost to himself...

CASSIEL

I'll miss you.

*

EXT. HOSPITAL GROUNDS - DAY - POV FROM ABOVE

We see Maggie walking across the grass.

JORDAN IS COMING TOWARD HER. They meet. They stand. Talk for a moment...then, they EMBRACE; a stronger, more tangible expression of love than we have sensed between them before.

REVERSE ANGLE

Seth watches it all from the roof of the hospital. His fist clenches. He seethes with frustration, with yearning. He opens his mouth, a SCREAM comes out...

EXT. DOWNTOWN BUILDING SITE - DAY

Seth is at the top of the skeletal structure, still YELLING AT THE TOP OF HIS LUNGS. A Santa Ana wind has whipped up, moaning through the unfinished building. The place has become dark and foreboding, plastic drop cloths whip and snap angrily on abandoned machinery.

Seth walks to the edge of the building, his coat flapping behind him like wings.

THE GROUND seems miles away. Cement mixers look like Tonka trucks. BEYOND the lights of Los Angeles sparkle coldly. The whole picture seems to breathe and undulate.

Seth teeters. He hesitates. His arm almost involuntarily reaches back, touching a girder, the expression on his face is unmistakably human...

He gathers himself. He steps up to the edge.

IN THE SAWDUST STREWN FLOOR of the construction site... we see for the first time his FOOTPRINTS.

(CONTINUED)

CONTINUED:

Seth turns toward

THE PRECIPICE

The height is dizzying. Seth faces the drop. He takes a deep breath. He does not jump. Or dive. Or leap. He merely SURRENDERS. He leans forward and FALLS...it is spectacular, his body tilts, end over end, perfectly straight, until it disappears, a dark figure hitting the shadowy ground and melting into...

BLACKNESS

Silence. An unearthly emptiness. And then...

LIGHT begins to seep into the frame. Pale yellow, cold. Gleaming from a place close to the earth as it rises from the east. Seth's body is in a heap on the ground.

HIS EYES OPEN. Light flares bright into them. He squints...turns away. Then, he sees...

HIS HAND. Very close...he can see the bumps of skin, the fine covering of hair...and something else. Something red. Sticky. The fleshy part of his palm has a jagged, uneven gash. Blood still oozes from the wound.

Seth sits up. He touches his hand. He sniffs the blood. He licks it. He presses a finger into the wound. He WINCES with pain.

He is a mess; a big black and yellow bruise on his forehead, a cut lip, dried blood bubbling out of a gash on his nose. He slowly rises. As he tries to straighten...

SETH

...AAAH!

His eyes flash. An intense feeling...PAIN. He hollers again as he moves, tears seep out of his eyes, but he smiles, he actually laughs amid his gasps.

A harsh voice interrupts his first moments of life.

GUARD

Hey. Hey buddy!

Seth looks over.

(CONTINUED)

CONTINUED: (2)

HIS P.O.V. A SECURITY GUARD approaches. Behind him, a few workers linger, arriving for the day's work, carrying coffee in paper cups. They watch him curiously, wavering in Seth's sight, their clothes impossibly bright.

GUARD

You can't be here.

SETH

...you see me?

GUARD

Uh...

SETH

You see me.

(to worker)

Can you see me?

He stumbles, has to steady himself on a stack of two-by-fours, which hurts his cut hand. He yelps in pain and laughs all at once, looking at the hand, pressing the wound, blood gushing out...

SETH

Ow. Ow. What, what is...is this blood?

WORKER #1

Is it red?

SETH

Is it? Red? Red. Red!

The sun hits Seth's face, the heat of it. He touches his cheek. He holds his hand out to the warm fire of the sun...

SETH

What color is this?

WORKER #1

What color were the drugs you took?

The others laugh.

GUARD

You got somewhere to go, pal?

He looks at them, realizing something.

*

(CONTINUED)

SETH

Maggie.

CUT TO:

EXT. SIXTH STREET - EARLY MORNING

Seth walks down the middle of the empty street, alone, dwarfed by the downtown skyline LOOMING in the distance.

EXT. STREET IN JAPANTOWN - LATER

Seth walks. There are some people on the street now, mostly old Asian women, walking to bus stops, to markets.

Seth stops one of them.

SETH

Can you tell me how to get to
the county hospital?

The woman looks at him, clutching her purse, frightened, chastising him, "Get away from me!" in a steady stream of an Asian language.

He looks at her, dumbfounded. He can't understand.

EXT. OVERPASS - LONG SHOT - LATER

Seth is a tiny figure walking across an overpass into town, a web of freeway off-ramps and underpasses emanating out around him. Traffic starting to clog up the roads as the city starts working.

A SIREN IS HEARD...an AMBULANCE speeds by on the underpass below him.

Seth stops. Turns to spot the ambulance...he starts RUNNING, following it.

EXT. L.A. MISSION HOSPITAL - LATE MORNING

Seth walks toward the glass doors. He stops.

(CONTINUED)

CONTINUED:

He sees his reflection. He steps forward, to get a closer look... THE AUTOMATIC DOORS buzz open, startling him.

CUT TO:

INT. O.R. FLOOR

He stops at the nurse's station.

 SETH
Maggie Rice.

 NURSE
Are you a patient?

 SETH
I just need to find her.

 NURSE
You can phone her office, I'm
sure...

 SETH
Where is she?

ANNE, Maggie's friend, is walking by. Seth recognizes her, grabbing her arm.

 SETH
Where's Maggie?

Anne looks at him. The nurse and a BIG ORDERLY step up.

 ANNE
It's okay.

She leads Seth away.

INT. EXAMINATION ROOM - CONTINUOUS

Anne is cleaning Seth's wounds.

 ANNE
You're a friend of Maggie's?

He nods. Winces as she pours alcohol on his hand.

 ANNE
What happened to you?

(CONTINUED)

CONTINUED:

SETH

I fell.

ANNE

Evidently. Off a train?

SETH

I fell in love.

(pause)

Anne. Please. Help me find her.

Anne looks at him.

ANNE

You're the vampire.

She sees his desperation.

ANNE

She went to Lake Tahoe. Her
uncle has a cabin. On the
Nevada side.

Seth leaves.

ANNE

Wait!

EXT. BUS STOP

A city bus is stopped. Lines of people are getting on,
their money clinking in the meter.

Seth watches, pockets empty, wanting to get on.

He notices the middle door on the bus is open, people
exiting.

Seth's heart pounds. His eyes shift around. He is
having his first devious notion. He wastes no time.
He SNEAKS ON THE BUS.

INT. BUS

SETH walks down the bus aisle. Looking at the faces.
Something disturbing him. He sits at the back, people
all around him, looking at him. He just smiles.

SETH

I can't hear you.

The man next to him scoots a little further away. The
bus rumbles on in blessed silence.

EXT. AIRPORT - MIDDAY

Seth is dropped off near the terminal. He looks up...

THE AIR TRAFFIC CONTROL TOWER stands alone in the distance, where he once stood with Cassiel. Big thunderheads loom behind it, approaching from the sea.

INT. AIRPORT - SAME

Seth waits in line at the Southwest Airlines reservations desk. People give him strange looks. A child eats a warm chocolate chip cookie in front of him. Seth watches the kid chew, appreciating the taste.

He sees Seth. Hands him the cookie. Seth accepts it. Takes a bite. It is an explosion of flavor, his jaws ache, he touches them, chewing, his mouth watering.

SETH

Wow.

He lays a hand on the child's head. Steps up to the desk. Speaks to a pert female clerk in bermuda shorts.

SETH

I need to get to Lake Tahoe.

CLERK

We don't have any flights to Lake Tahoe.

SETH

Does anyone?

CLERK

I don't have that information.

Seth is crushed. He leans his elbow on the desk and holds his forehead, exhausted. He looks up at the girl.

SETH

I need to get to there.
Tonight. Can you help me?

The girl is struck by him. By the intensity of his eyes. She turns to her computer.

(CONTINUED)

CONTINUED:

CLERK

There's a flight to Sacramento
at two-fifteen. You could rent
a car from there.

SETH

Thank you.

CLERK

The lowest fare I can give you
is...one hundred and twenty nine
dollars.

SETH

You mean money.

CLERK

Money.

EXT. CENTURY BOULEVARD - DAY

A huge sign reads AIRPORT PARKING...below that another
large sign advertising NUDES! NUDES! NUDES!...and below
that, standing on the street, we find

SETH standing in the wind of an approaching storm,
HITCHHIKING. A steady stream of cars goes by. No one
stops.

Seth puts down his hand. He stares upward.

SETH

Cassiel? Are you there?

Seth turns back to the road. He puts his thumb up...

A CAR slows to a stop. A low-slung LTD. The passenger
door opens. Seth smiles, leaning in...

WHAM, a fist flies out and punches him in the face.

THE REAR DOORS of the LTD open and three gang kids pile
out, suddenly on him. They FLATTEN Seth onto the hood
of the car. They search his pockets.

They turn Seth around, pound his face a few times, the
SLIPS HIS BOOTS off and steal them from him. The car
PEELS OUT.

Seth lays there, doubled over. One eye peers up to the
heavens.

(CONTINUED)

CONTINUED:

SETH

Thank you.

EXT. CENTURY BOULEVARD - RAIN POURS DOWN

Seth is soaked to the bone. Exhausted, he can barely stay standing in his bare feet, his thumb sagging in the air.

He sits on the ground, giving up when...

A semi truck pulls up to the curb. Seth struggles to rise.

A DOG looks out at him from the passenger window. A big, long-faced Coon Hound with black and tan jowls and soulful eyes.

Seth stares at it for a moment, until a DRIVER leans across the dog.

DRIVER

Where you headed?

SETH

Tahoe.

DRIVER

(nods)

Reno.

SETH

Tahoe.

DRIVER

I'm going to Reno.

SETH

I'm going to Tahoe.

DRIVER

Hop in. We'll figure it out when we get there.

Seth gets into the crowded cab, the dog scooting to the middle. The door closes...and, as the truck pulls away:

CASSIEL is revealed on the street, watching over his friend.

EXT. HIGHWAY - DUSK

Barreling down the highway. Seth sleeps, his head against the window. The DOG SLEEPS on Seth's lap. The Driver stares ahead.

EXT. MOUNTAINS - NIGHT

The big semi-truck winds its way up the mountains.

INT. TRUCK - NIGHT

Seth is awakened by a sniffing sound, a cold wetness on his cheek. The DOG gives him a big LICK on the side of his face. Seth finds crusty sleep in his eyes and wonders what the hell it is.

INT. TOWN - LATE NIGHT

The big semi rumbles away from the curb, revealing SETH standing by the roadside. Wind blows, spitting a fine mist of rain.

A neon WEDDING CHAPEL SIGN blinks intermittently on a flimsy clapboard chapel across the road.

Seth looks around, anxious. He sees a PHONE BOOTH, a gust of wind blows the phone book which hangs on a cord beneath it, swaying back and forth, beckoning.

EXT. LAKESIDE CABINS - LATER THAT NIGHT

A big A-Frame looms out of the dark, lights glowing within. Smoke floats from the chimney.

INT. CABIN

Maggie sits in front of a fire, staring into the flames. Earl the dog is curled beside her.

THUNK. She hears a noise. Earl runs to the door, barking at first but then...his tail begins to wag.

Maggie walks cautiously to the big wooden door. She unhooks the big latch and opens it...

SETH IS THERE...beaten, hollow-eyed. He looks like the walking wounded, like Frankenstein's monster.

(CONTINUED)

CONTINUED:

MAGGIE

Seth.

He teeters, and FALLS INTO HER ARMS.

INT. CABIN - NIGHT

Seth is laid out on a bed. His clothes removed. Maggie sits beside him, her eyes full of wonder as she TOUCHES HIS SKIN...his wounds, his whiskers, gently, delicately, marvels at his blood on her fingers.

He opens his eyes. They stare at each other, so much to say.

SETH

Am I too late?

MAGGIE

Too late?

SETH

Jordan. Didn't you come to marry Jordan?

She shakes her head.

MAGGIE

I couldn't marry Jordan. I'm in love with you.

*
*

She brings her hands to his face. She gently touches the cut lip with her fingers.

MAGGIE

What happened?

SETH

Free will.

He shows her his thumb. It is TATTOOED with the last two "Rices" from the phone book.

She kisses the finger. The cut on his palm. Gently. With his other hand he touches her hair. It is impossibly soft. She lifts her head.

Her EYES are glistening with tears. She pulls him to her. KISSES HIM.

DISSOLVE TO:

LATER

They lay naked before the fire. Seth touches her, feeling her soft skin...he presses his nose to her thighs, her hip bone breathing in the scent of her.

She brings him up to face her. She runs a hand across his face.

MAGGIE
Do you feel that?

SETH
Yes.

Her hands move down his body.

MAGGIE
And that?

He nods.

MAGGIE
And that?

The sensations are so intense he can barely acknowledge them.

MAGGIE
Tell me what it feels like.

SETH
...I can't.

MAGGIE
Try.

SETH
Warm.

MAGGIE
Yes.

SETH
Um...aching.

MAGGIE
Yes.

He can't speak, he kisses her...

SETH
...wow...

(CONTINUED)

CONTINUED:

MAGGIE

Yes.

SETH

Oh...

MAGGIE

It's alright. We fit together
...we're made to fit together...

And they are making love, he is moving inside her. A man and a woman, naked, pressed together.

Neither can put a name to anything anymore, as ecstasy waves over them.

EXT. DOCK - MORNING

Seth and Maggie sit on the wooden planks, wrapped in a blanket. They have not slept. Seth looks into the lake...

HIS P.O.V. His own reflection. And Maggie's beside him. He is real.

SETH

I always asked the dying what
they liked best. About living.
Wrote it down in my book.
(looks at her)
This is it.

MAGGIE

You haven't even started. We're
gonna spend the rest of our
lives racking up moments. You
and me. Mr. and Mrs. Plate.

INT. MAGGIE'S CABIN - BATHROOM - LATE MORNING

Seth turns on the shower. Lets it run, his attention drawn to Maggie's things. Bottles of creams and perfumes. He touches them as if they were delicate treasures. He picks up a bottle of lotion and unscrews the cap. Smells the contents.

INT. KITCHEN

Maggie sets the table. Just as she had before, she contemplates the placemats, side by side, or across. She decides they should be closer together. And, for the first time, she lays TWO PLATES at her table.

INT. BATHROOM

Seth gets in the shower, which is now steaming. He hollers.

INT. KITCHEN

Maggie is in her cooking mode, chopping vegetables, grating cheese, tasting, testing. She rummages in the fridge, pulling out fruit, strawberries, cantaloupe, oranges. She sets all of these on the counter and then...she stops. SOMETHING IS MISSING. A tiny smile plays on her face.

INT. GENERAL STORE - DAY

Maggie comes to the counter of the small shop. Lays three things there. Butter, cinnamon and...A PEAR. Green and slightly off-shaped. She pays.

CLERK

Looks like the rain's going.

MAGGIE

Yeah.

She puts the small bag in her backpack, walks out of the little store.

EXT. STORE - DAY

The sun is starting to break through the clouds, the tail end of the storm. MAGGIE shields her eyes to peer into the sky...the palest shadow of a rainbow is forming.

There are no cars parked in front of the store. Just an old mountain bike. Maggie gets on and rides off, down the winding road.

INT. CABIN - SAME

Seth lets the shower water pour over his body, enjoying the pure sensation. A window in the shower looks out onto the lake...it is a moment of utter peace...

EXT. MOUNTAIN ROADS - SAME

Maggie is riding on a flat road, pumping hard. A LOGGING TRUCK RUMBLES PAST. The driver HONKS AND WAVES. Maggie picks up the pace, racing after the truck.

INT. MAGGIE'S CABIN

Seth is naked, walking into the bedroom. He looks at the water dripping from his skin. Feels the air on it, noting goose bumps rising up on his arms. He looks at his hands, fingers shriveled from the long shower.

EXT. ROAD

Maggie is directly behind the logging truck. SHE CATCHES ITS DRAFT...she and her bike are pulled along by the big truck's tail wind. She TAKES HER HANDS off the handlebars and sits up, totally free, the wind blowing in her hair...

INT. CABIN

Seth is dressed. He walks into the kitchen...

The table is set. Two places. A candle lit, even though it is morning. He sits at his place. Touches the plate, moved.

EXT. MOUNTAIN ROAD - SAME

The logging truck starts to go down hill.

Maggie's bike picks up speed. As the truck changes gear, slowing on the downhill grade, she actually starts to PASS IT...she moves up, along side, approaching the driver's window...

(CONTINUED)

CONTINUED:

THE DRIVER LOOKS OUT, smiling, as Maggie starts to pull ahead, the downhill giving her amazing speed.

WIDE SHOT...Maggie and the truck are coming to an intersection at the bottom of the hill. On the cross road a FOUR BY FOUR is approaching...

ON MAGGIE, who can't see, the logging truck blocking her view.

ON THE DRIVER, who hits his brakes...he HONKS AND WAVES, just as before, but this time in warning...

THE FOUR BY FOUR IS COMING FAST, full of teenagers talking and laughing...

Maggie waves back at the logger, misunderstanding, as her bike EMERGES past the logging truck. She enters the intersection.

The honk of the logging truck is DEAFENING as Maggie's head TURNS...a look of fear...

CUT TO:

INT. CABIN

Seth suddenly looks up. He senses something.

EXT. CABIN

Seth stands outside staring at the road. Waiting for Maggie. Anxious. Then:

He stiffens. He hears something...something very quiet in the distance...growing louder...THEY ARE SIRENS. Seth starts running.

EXT. ACCIDENT SITE - SAME

The Four by Four is up on its side on the shoulder. The logging truck is parked in the road. Paramedics unload their truck and race on foot, passing MAGGIE'S BIKE...a twisted heap of metal.

EXT. ROAD

Seth is running. He reaches...

THE ACCIDENT SITE

Seth walks through the crowds of people...he is used to moving right to the center, to being unseen. He sees the the Four by Four. A twisted bike.

A pear on the ground.

He walks toward the bicycle...A COP STEPS IN HIS WAY.

SETH

Let me through.

The cop actually physically detains him. This has never happened to Seth before. Fury and frustration well up in him.

COP

We got an emergency here...

SETH

Let me through!

Seth pushes by him.

Lights flash, white-shirted paramedics tend to someone on the ground.

Seth slows, his breath coming in heaving rasps. He shakes his head. The paramedics part...

MAGGIE IS THERE. Lying flat on the ground, someone's rolled-up jacket under her head. The jacket is wet with blood.

PARAMEDIC

The ambulance is on its way.

He moves aside.

Seth bends to his knees. He looks into Maggie's face, tendrils of blood trickling down her forehead, a sweeping abrasion across her cheek.

He takes her in his arms, cradling her in his lap.

PARAMEDIC

She can't be moved...

SETH

Get away from me.

She opens her eyes.

(CONTINUED)

CONTINUED:

MAGGIE

Hi.

SETH

You're gonna be alright.

MAGGIE

I don't think I am.

SETH

You are.

MAGGIE

I think I have to go.

SETH

You are not going anywhere.

His eyes are reddening. His body shaking.

SETH

I won't let you. I won't let
you.

MAGGIE

Hold my hand.

He does.

SETH

Look at me, okay? Just look in
my eyes.

MAGGIE

I screwed up. I screwed up.
There's so much...

He grips her hand as a pain courses through her.

MAGGIE

I wanted to show you everything.

SETH

You will.

MAGGIE

I don't think so.

Seth struggles to keep it together.

SETH

You're gonna be alright...

(CONTINUED)

CONTINUED: (2)

MAGGIE

You came all this way. I'm so
sorry.

He looks at her, hearing her.

SETH

No. Oh God Maggie. No. To touch
you, to feel you, to be able to
hold your hand in mine right
now. Do you know what that means
to me? Do you know how much I
love you?

She smiles. And then...her eyes slowly drift off above
him, beyond him...she's still. Seth stiffens.

SETH

-- Maggie??

He swallows back emotion. Maggie suddenly speaks, eyes
still off.

MAGGIE

...Someone's out there.

Seth knows exactly what is happening. It is breaking
his heart.

SETH

Yes.

MAGGIE

...Is this what happens?

SETH

This is what happens.

MAGGIE

I'm not afraid.

Her eyes come to him.

MAGGIE

When they ask me what I liked
best, I'll tell them it was you.

He swallows hard. She looks up, her eyes filling with
light...and then...

The light just seems to...go out. She dies.

Seth holds Maggie, rocking her.

(CONTINUED)

CONTINUED: (3)

CLOSE ON HIS EYES...as big, fully formed tears fall
from his eyes, wetting his face. His humanization is
complete. He weeps.

*
*
*

CUT TO:

*

EXT. CEMETARY - DAY

Maggie is being buried in the ground. It is raining.
The mourners are reduced to a gathering of black
umbrellas.

SETH remains apart. Constricted and foreign in his
black suit. His face implacable. Cold.

EXT. MAGGIE'S DUPLEX - NIGHT

Seth stands at the bottom of the stairs, looking up.

INT. APARTMENT

He stands in the foyer. EARL comes out to greet him.
Seth kneels. Kisses the dog. Embraces his big neck.

INT. BEDROOM - NIGHT

Seth lays on the bed. Earl curled next to him.

EXT. MESSINGER BACKYARD - DUSK

Another family barbecue. The kids playing. Seth sits
at a table, alone, his food barely touched in front of
him.

Messinger comes to sit across from him. The two former
angels look at each other...an understanding, a
confirmation that this is what they chose.

EXT. CONSTRUCTION SITE - DAY

Seth has a job there. He wears a hard hat. Time has
passed, his face is tan, his beard is stubbly and
unkept. Standing up high on the girders, he looks
down...

(CONTINUED)

CONTINUED:

There are kids in a crosswalk. Reminiscent of his view as an angel. Some of them wave.

EXT. DOWNTOWN - AFTERNOON

The Angel's Flight trolley car makes its short glide down Bunker Hill.

IN THE CAR, we find Seth standing amongst the other riders, silent.

EXT. CENTRAL MARKET - LATE AFTERNOON

Seth stands at the entrance to the market...the place he had gone with Maggie.

He takes a deep breath and WALKS INSIDE. He picks up a basket. He walks the aisles, retracing steps he had taken with her. He stops at the pears. Picks up one, puts it in the basket. Picks up another. And another, loading the basket with pears.

EXT. PARK - AFTERNOON

Seth sits on the grass, eating the pears. Biting into the fruit, tasting the intense flavor. He barely swallows, his eyes filling with emotion, taking huge bites out of the white flesh, devouring it, juice and tears streaming down his face.

INT. LIVING ROOM - LATER

Seth sits in the room, glowing with warm lamplight. He stares off, for a long time. After a moment, EARL comes into the room. Seth turns to him.

Earl has his ball in his mouth. He pauses in the dining room.

Seth looks into the emptiness.

SETH
I can't see you, but I know
you're there.

(CONTINUED)

CONTINUED:

He sees no one, just an empty archway leading into the dining room. Seth looks down.

CASSIEL'S VOICE

I'm sorry.

CASSIEL now stands in the dining room.

SETH

Get out.

CASSIEL

Seth...

SETH

Get out of here!

Seth picks up a glass from the table and THROWS IT at Cassiel. It hits the wall behind him and shatters.

SETH

Was it you? Were you the one?
Were you there?

CASSIEL

No.

SETH

Why did He do this?!

CASSIEL

I don't know!

SETH

Her number was up? Her fucking
number!!!

CASSIEL

What do you want me to say?

SETH

I want her back! I want her
back.

Seth sags under the weight of it. The sadness, the grief. He is on his knees. Cassiel steps to him.

SETH

Am I being punished?

CASSIEL

You know better than that.
(pause)

(MORE)

(CONTINUED)

CONTINUED: (2)

CASSIEL (cont'd)
It's life. You're living now.
And one day you'll be dying.

Cassiel bends to his friend.

CASSIEL
What's it like?

SETH
What?

CASSIEL
Warmth.

SETH
It's wonderful.

Beat..

CASSIEL
If you knew what was going to
happen, would you have done it?
Would you have fallen?

Seth thinks for a long time.

SETH
I would rather have had one
breath of her hair, one kiss of
her mouth, one taste of her
body...one touch of her hand,
than an eternity without it.
(looks at Cassiel)
One.

EXT. BEACH - MORNING

A LONE FIGURE walks onto an empty beach. A man, wearing
nothing but a pair of cut-off shorts.

IT IS SETH. He walks toward THE SHORE.

And BEYOND HIM, along the beach... An endless string of
angels have gathered, watching him...

EXT. SURF

Seth bobs in the water...

(CONTINUED)

CONTINUED:

BEHIND HIM...a huge wave gathers force, the wall of translucent blue looming above him....it starts to curl, edge downward...

...the wave CRASHES DOWN, it takes him, swallows him. He disappears, the water roiling and bubbling...we wait, we wait; it seems a long time...

The angels on the shore turn their heads toward the water, watching intently, and then:

He BURSTS FROM THE WATER...gulping air in a huge audible wail of breath, whipping his head around, his hair flying, spraying ocean water out of his face.

He breathes. Heart pounding. Eyes open. Gasping. Alive.

THE END.

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